

Design

SEPTEMBER-OCTOBER/58

THE MAGAZINE OF CREATIVE ART



photography by Gerry Turner

59th Anniversary Issue

for art teachers & craftsmen



...the long-awaited publishing event:

THE WATER COLORS OF **DONG KINGMAN** AND HOW THE ARTIST WORKS



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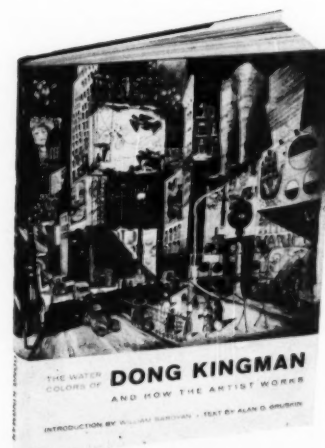
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What's on your mind?



a column of ideas and information for the art teacher

IS THERE ANY VALUE TO "PAINTING-BY-THE-NUMBERS?"

Art educators like to make flat statements when they feel they are on safe ground. Therefore, the appearance of "paint by the numbers" sets has earned a lot of wrath. The obvious form this derision takes is indignation at how these sets turn out robots and make a mockery of art training. Is it all bad? Well, the mother of one of our students told me recently that when her son was ten he never liked art or even practiced it. Then he came across a "numbers" set and became so engrossed that she could barely get him away from it even for meals. Maybe it didn't "develop him artistically, but now that he's nearing junior high school age he has begun to draw for himself. He's left the number set behind and struck out independently. Then, for many other older people, the sets have a definite therapeutic value. Shut-ins, hospitalized folk and bored businessmen have found that the little sets bring them pleasure. Where they used to go out and buy a print to hang on a wall, they now can try to create their own. Sometimes they buy two sets and do the first pictures according to directions. The second one, though, they use for improvisation, changing colors and adding extra details with opaque paints which cover the guide lines. Surely we know that everybody cannot be a great artist. Only a few will even progress to where painting becomes a serious avocation. But for many thousands, the paint-by-the-numbers method has been the key to unlocking the gate behind which lays self-expression. It is the start, not the end. Before we can create confidently, we must learn by copying. Copying is no sin. It develops appreciation of the problems of manipulation, of using paints and brushes, of discovering what colors do to each other. Some will never go beyond the simple pleasure of completing the more or less mechanical challenge, but others will leave the "numbers" behind and switch to copying prints, and then still lifes—and then the world around them. Don't sell "numbers" sets short. They have a certain value and give a lot of people esthetic pleasure.

DISCIPLINE IN A CLASSROOM

How far can an art teacher bend under our current permissive educational methods, before losing control of the class? The answer to this knotty problem has eluded many an educator who has to teach above a babel of voices and background noise. Frankly, it is the writer's opinion that art is not one of those subjects which requires a "release of emotion." We have probably become much too infatuated with psychological ramifications and the "safety valve" school of theoretics. It seems to me that "blowing off steam" and releasing tensions lay in the province of the calisthenics class and not during art activities. Any excessive freedom

continued on page 5

Art EDUCATION

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SOAP SCULPTURE: The fascinating article found on pages 24-25 of this issue indicates the high quality of art possible by carving a cake of soap. A booklet of examples and techniques, prepared by educators Marion Quin Dix and Edith L. Nichols, may be had without charge by writing to: *Educational Director, National Soap Sculpture Committee, 160 Fifth Avenue, N.Y.C. 10.*

conducted by **ARNOLD HAGEN**

of expression becomes an abuse of the rights of other students, for art does require concentration and noise serves no useful purpose during its pursuit. The art class, thus, should be one of happy balance—an elastic informality rather than a playground for chaos. My students have mobility, but they do not parade aimlessly; they discuss their art, but do not branch into extra-curricular debate, and most important of all, they have learned to respect the difference between right and privilege.

An innovation this term has been the introduction of a radio to the classroom. An old portable was resurrected by some of my students during a shop class and now we tune in a local station which programs uninterrupted music throughout the hour. Its music is casual, a mixture of light classics and popular. We tune in whenever the work permits and the class votes on the type of programming which is most appealing for that session. We've a pleasant atmosphere, most conducive to painting, sketching and planning, and I find that small talk is thus held to a minimum and the teacher can teach without struggling for attention. Good music encourages a maximum of output with a minimum of wasted energy. It is the teacher's duty to spend class time creatively, not in developing her voice as a drill sergeant. ▲

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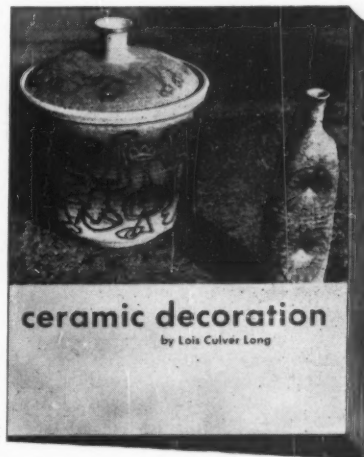
by CHARLES KINGHAN

Thirty-seven years experience as an illustrator, art teacher and artist with BBD&O, one of the world's largest advertising agencies, qualify the author to explain his craft to those entering and working in his field. Many top art directors have contributed to this deluxe book's pages. Here, then, is the invaluable text on preparing art for commercial purposes. Everything useful on tools and techniques has been included.

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The American Art Clay Company sponsored this 60-page 8½" x 11" book, CERAMIC DECORATION, as an educational service. Three years of research and writing preceded its publication. Lois Culver Long, the author, majored in ceramics at the University of Wisconsin, has a masters degree from the University of Southern Illinois, and for 5 years was a member of the Amaco ceramic staff.

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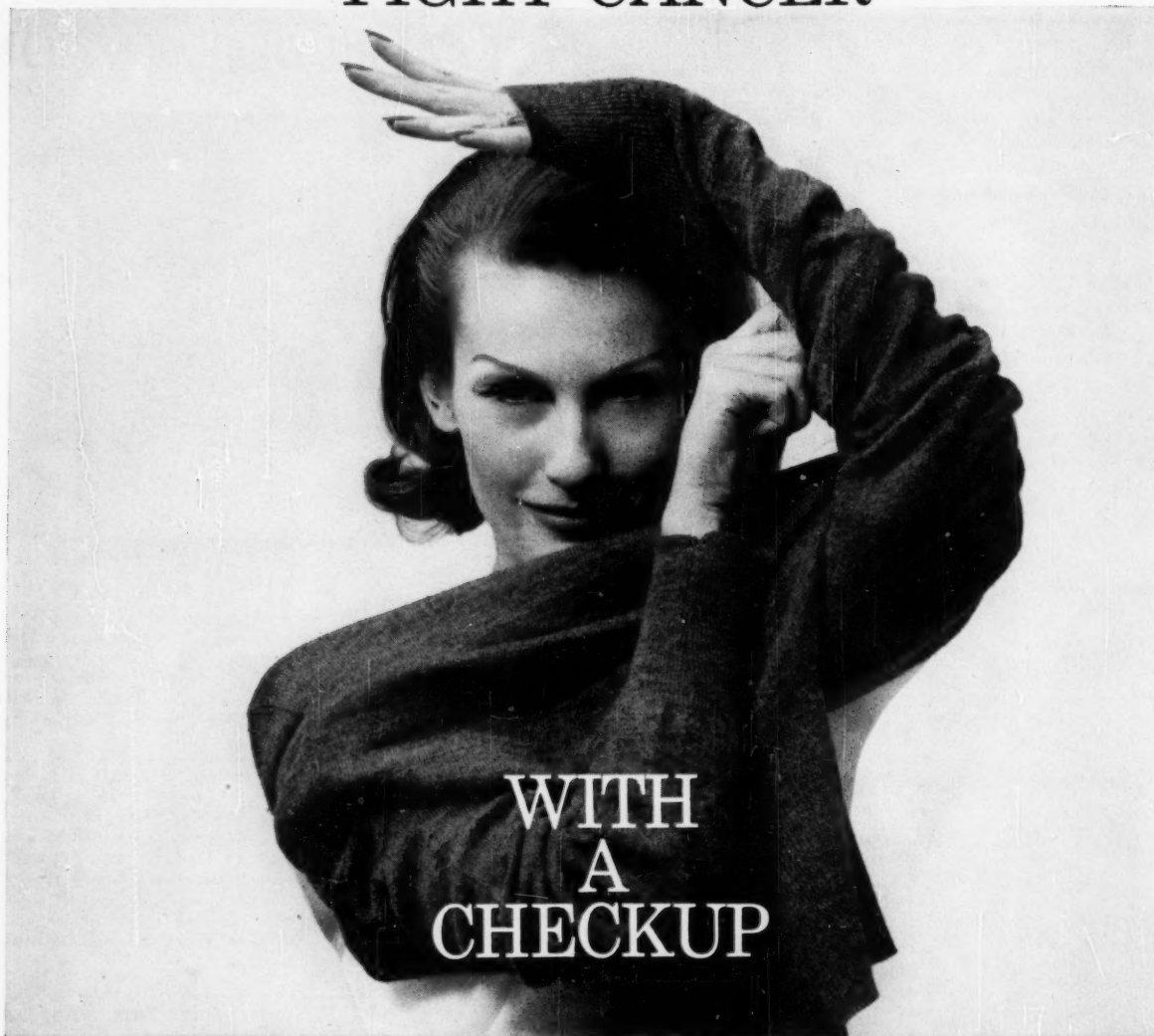
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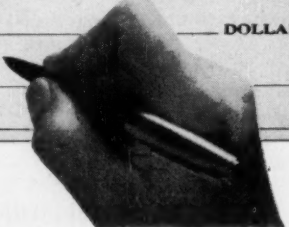


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VOLUME 60, NO. 1

SEPT.-OCT./1958

g. alan turner, editor

What Makes a Coverpiece?

A REFLECTIVE look at the correspondence we received relative to our recent Cover Competition prompts this editorial.

It is rather unusual to receive letters on the results of an art contest. We did. Over sixty of them, each expressing firm convictions. Forty-seven liked the choices made by our jury; fourteen lost no time in telling us to consult a good psychiatrist.

In matters of this type, a magazine finds it stimulating to hear from readers, regardless of their evaluation. Our thanks to all writers who found the contest worthy of their time for appraisal. We would now like to reply to all opinions in this simple manner. Here is our own viewpoint on the winning choices, quoted from a letter we sent to one of our honest critics:

Dear _____:

Thank you for your fine letter and the honesty of your observations on the cover contest winning piece.

No, I did not select it, nor become involved in its selection. The Jury was given complete freedom of choice. About all we at Design did was to help screen down the entries from 1632 to a few hundred of the obviously superior ones, thus making it a more realistic job for the jurists. Our only means for doing this was to ask a number of local volunteers (Columbus newspaper people, two artists of different approaches in their own work and other qualified educators to put down their opinions of the remaining 50% after we had assumed the responsibility of eliminating obviously un-reproducible entries. (For extraneous decorating, wrong size or other non-adherences to the contest rules.) From that point on, the top semi-finalists were shipped to Connecticut and the jury took over.

The jurists are all respected professionals and no two may be said to have any more in common relative to personal style than the simple criterions of skill and universal respect as con-

continued on page 10

the creative art magazine

THIS ISSUE'S COVER

As you read these words, many hundreds of thousands of young people will be entering the public and parochial school systems throughout America. Aptly enough, nearly the same number of new teachers will begin along with these first graders, many to instruct in art. September is thus a time for beginners. Just how good these beginnings may prove will be up to the educators and the interest they can stir in their young charges. Valid art is always enjoyable art. And Design Magazine presents in the following pages a generous array of interesting activities, not only for the beginner, but for the student who now has moved along to a more advanced level.

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BOOK REVIEW SECTION

CREATING WITH PAPER

U. of Washington Press

Pauline Johnson

List price: \$6.50

For sheer usability, this book takes top honors among all those released in its field, and for sheer ingenuity, the cutout animals and abstract forms which parade through Miss Johnson's volume are a delight to behold. (See special feature on pages 22-24 of this issue.) Hundreds of handsome illustrations are packed into this 207 page book of ideas and inspiration. Contents include coverage in the various ways of teasing cut, folded, scored, bent and bent paper into a near-incredible assortment of purposeful shapes. Excellent projects in the construction of mobiles, solid geometric shapes, greeting cards, posters, bulletin board decorations, holiday motifs, masks and costumes. Everything is done with paper, scissors, X-acto knife, staples and adhesives.

★ Subscriber price: \$5.95.

WATERCOLOR: THE HOWS AND WHYS

Watson-Guption Publisher

Edgar A. Whitney

List price: \$9.50

The author's own distinctive art, which flows throughout this book, is proof enough of his qualifications to teach and inspire in this most popular of all art fields. This is a book for the student who aspires to better things in the watercolor medium and is a rich source of data and inspiration to the teacher. Describes technique in landscape, portraiture, figure and seascape rendering, as well as the practicalities of matting, framing and selling art. Well illustrated in monochrome and full color, 144 pages.

★ Subscriber price: \$8.50.

PAPIER MACHE

David McKay Publisher

Lillian Johnson

List price: \$3.95

A basic course in papier mache sculpture for elementary level educators, camp counsellors, parents and hobbyists. The author knows her craft, being a display artist whose work enlivens the show windows of leading department stores. Typical sections: puppets, window displays, masks, animal figures. Construction details are included. Well illustrated, 88 pages.

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ART ALWAYS CHANGES

Hastings House Publisher

Ray Bethers

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Contemporary art is not "new," argues the author; it is just an extension of the work of the old masters, adapted to today's tastes and imaginative exploration. As an example of how many ways a single subject may be seen and painted, author Bethers recreates his own studio stove thirty different times, each rendition illustrating a distinct school or a well-known artist's style. The language of this book is straightforward, but never oversimplified. Mr. Bethers assumes his reader is an open-minded, exploratory individual wishing to discover fresh ways to express himself artistically. 96 well-illustrated pages.

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THE ARTS OF THE MING DYNASTY

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A limited edition for art historians and collectors, the book contains the cream of oriental art from the period of its fullest flower. Contents include delicately carved lacquers, lovely vases, porcelains, enamels, jades, paintings, calligraphy and many obscure art forms, all of which were exhibited in Great Britain recently for the astonished awe of a sophisticated audience and are here again seen. This is no book for the "how to do it" fan; nobody now living could do it again. It is a compilation for the intent student of oriental art and the library fortunate enough to afford one of the 850 copies printed. 80 pages of text, 355 illustrations. Imported edition.

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MOSAICS FOR EVERYONE:

Immaculate Heart College Publishers

Sister Magdalen Mary

List price: \$3.25

Sister Magdalen Mary is no newcomer to the pages of Design and many other creative art magazines. (You'll find highlights from this particular book on page 187.) Her students at Immaculate Heart College in Los Angeles range from five year olds to grandmothers and many have gone on to win national awards in painting and the crafts. In this modestly-priced handbook, she opens the way to hours of pleasurable creativity in a most ancient handcraft. Mosaic-making becomes a fresh, exciting challenge.

★ Subscriber price: \$3.25 (Order directly from Immaculate Heart College, Los Angeles, California)

RENDERING TECHNIQUES:

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Charles R. Kingham

List price: \$15.00

The author, a staff artist at BBD&O, one of the world's largest advertising agencies, has created a book intended for the use of commercial artists and students, written in a clear-cut, no nonsense style that is a criterion of useful reporting. Pencil, wash drawing, charcoal, brush and ink, pastel, casein—these and other techniques are painstakingly explored, accompanied by many illustrations in black and white and full color. Top illustrators have assisted the author by contributing information relative to such fields as art for TV, fashion illustration, product design and magazine illustration. 160 large-sized pages.

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Leonard Brooks
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Being a painter is one thing; being an artist is quite another. The technique of watercolor, often mistaken as laying within the province of the dilettante, is actually one of the most challenging mediums for creative work. Author Brooks is neither a dilettante nor a neurotic; his paintings are fresh, distinctive examples of how watercolor should be handled. Here are the fine points that make all the difference, lucidly explained in a lively text and scores of black and white and full color illustrations. 160 pages.

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WATERCOLORS OF DONG KINGMAN:
Studio Publications

Alan Gruskin
List price: \$5.95

Time Magazine labels him "the world's finest watercolorist" and in this beautiful book are a hundred good reasons for this sweeping statement. Several of the reproductions are in full color. The work of Dong Kingman is well known to Design readers; he is a member of our Editorial Board and a regular contributor to our technique pages. His paintings are often found on the covers of Life, Fortune and Time and in leading museums ranging from the Whitney to the Metropolitan. The text which accompanies his paintings is by the director of the Midtown Galleries in New York, not incidentally his representative, and a lengthy foreword has been penned by William Saroyan, one of Kingman's legion of admirers. In all, a handsome, entertaining and informative book for your library. 136 pages.

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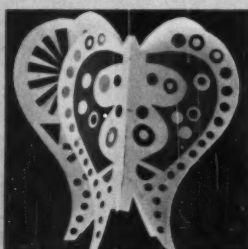


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WHAT MAKES A COVERPIECE?

continued from page 7

temporary masters. You already know their names and reputations, for they are all well represented in our art museums and in national magazines. After all, who would be better qualified to choose a good coverpiece than the men who paint our most widely reprinted illustrations?

Now we come to the important point; what makes a good cover? For the moment, put aside the matter of "fine art" and first examine "cover art." A successful coverpiece should: (1) be well-designed; (2) possess interest values; (3) be skillfully rendered. Does the winner contain these elements? One more requisite must be considered: is the artist original rather than imitative?

Now we can come to the "fine art" side of the picture. What is fine art? Fortunately for humanity, there is no absolute answer. It is skillful rendition, but more. It is technical delineation, but not just that either. It possesses one quality for certain, though—the capability to stir the viewer to a reaction.

Rembrandt was an explorer of his day. His paintings were not then particularly appreciated; one famous commission was looked upon with horror (The so called "Night Watch") and payment refused because he dared to portray the commissioners in a manner they did not think flattering.

Fra Angelico, one of the unquestioned masters of art history, painted from inner urge and refused to change a stroke to suit any individual's taste or predilections.

Toulouse-Lautrec painted ugliness and sin, but the Louvre was not ashamed to recognize his genius and contribution to art's advance from the stereotyped and trite.

Art is exploration and the seeking of truth through fresh eyes. All new approaches may not be successful, but if honestly attempted, their merit will be secured as time passes, while the imitators and "safe" painters fade to anonymity. So-called Modern Art is really only the art of today. In a hundred years, its masters will be considered pioneers, but scarcely exhibitionists. Progress makes the different become the accepted. Remember the first automobiles? They came complete with buggy whips and oil lanterns. It seems that what we do not understand we fear, and this is a human shortcoming which has unhappily often resulted in ignorant prejudice, not only in art appreciation, but also in human relations. The healthiest way to maturity is open-mindedness and a willingness to see beyond the surface to the inner meanings and urges.

Now, our cover contest selections may be fine art or not. I don't know. They are honest explorations, possessing the qualities which one may seek in a painting for a cover—good design, interest and color harmony.

We think that controversy is laudible. It announces that people like to think, evaluate and choose from different standards.

Whenever we look at the trite or trashy gee-gaws in the five and dime store—at clocks with plaster angels, at cheap plaster panthers coiling around lamp bases, at obviously commercialized religious art meant to sell but not to be honest or sacred, we force ourselves to acknowledge that humanity's good taste will eventually prevail.

So, we can't say whether or not we have answered your inquiry. All we can say is that it is everybody's duty to himself to seek truth with an open mind, willing to see beauty in new guises and insincerity for what it is.

G. Alan Turner
for The Publishers of DESIGN

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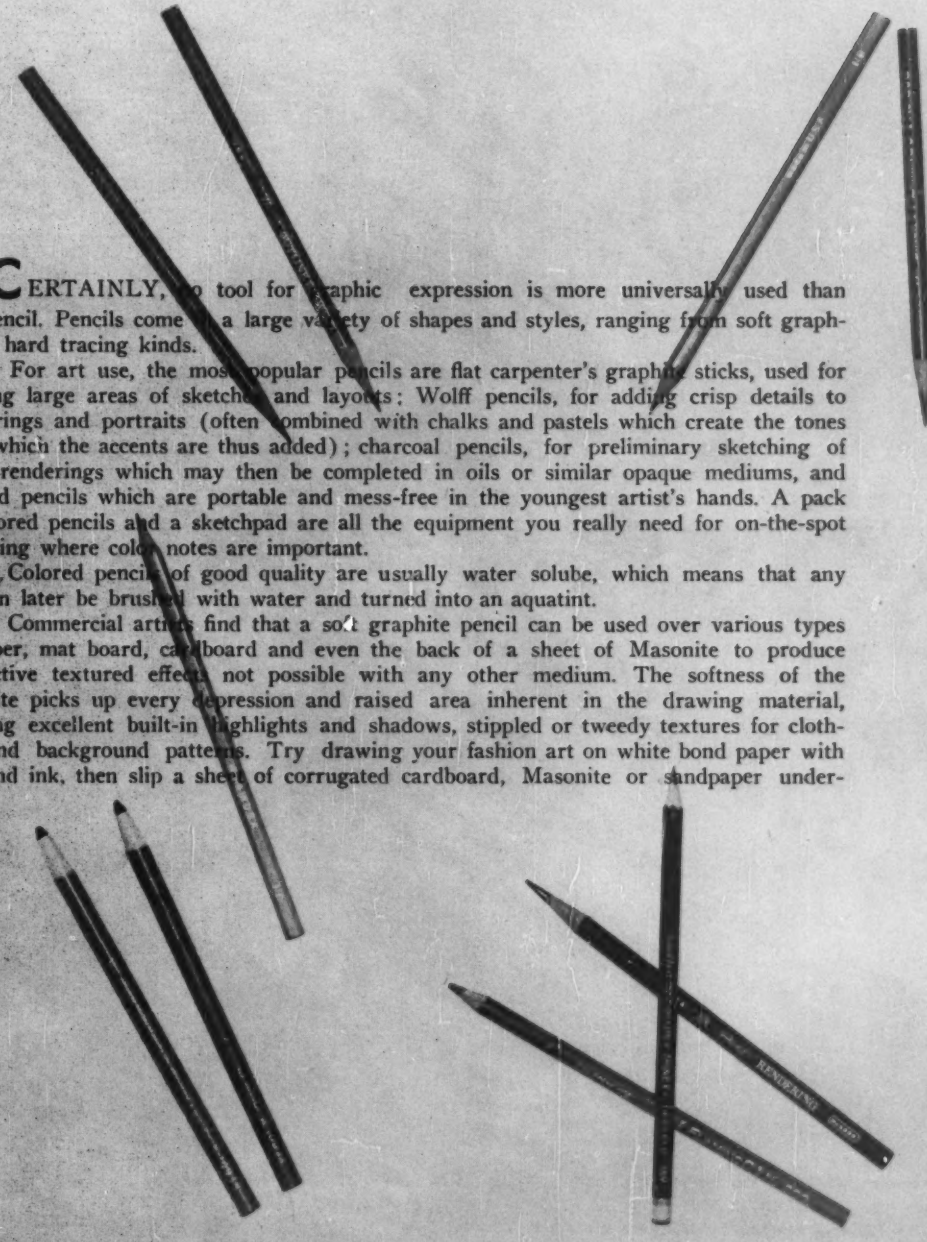
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Pencils and the Artist



CERTAINLY, no tool for graphic expression is more universally used than the pencil. Pencils come in a large variety of shapes and styles, ranging from soft graphite to hard tracing kinds.

For art use, the most popular pencils are flat carpenter's graphite sticks, used for shading large areas of sketches and layouts; Wolff pencils, for adding crisp details to renderings and portraits (often combined with chalks and pastels which create the tones over which the accents are thus added); charcoal pencils, for preliminary sketching of large renderings which may then be completed in oils or similar opaque mediums, and colored pencils which are portable and mess-free in the youngest artist's hands. A pack of colored pencils and a sketchpad are all the equipment you really need for on-the-spot sketching where color notes are important.

Colored pencils of good quality are usually water soluble, which means that any art can later be brushed with water and turned into an aquatint.

Commercial artists find that a soft graphite pencil can be used over various types of paper, mat board, cardboard and even the back of a sheet of Masonite to produce distinctive textured effects not possible with any other medium. The softness of the graphite picks up every depression and raised area inherent in the drawing material, creating excellent built-in highlights and shadows, stippled or tweedy textures for clothing and background patterns. Try drawing your fashion art on white bond paper with pen and ink, then slip a sheet of corrugated cardboard, Masonite or sandpaper under-

neath and add textural effects by rubbing a soft pencil or stick of charcoal in the desired areas. With a bit of experimentation you can produce the appearance of a mink stole, tweed cloth, scotch plaid, glazed satin and many similar materials.

Most art agency roughs and visualizations are done with either brush and ink or pencil and grey tones of Nu-Pastel. All pastel, charcoal and pencil renderings should always be sprayed with fixatif to prevent smudging.

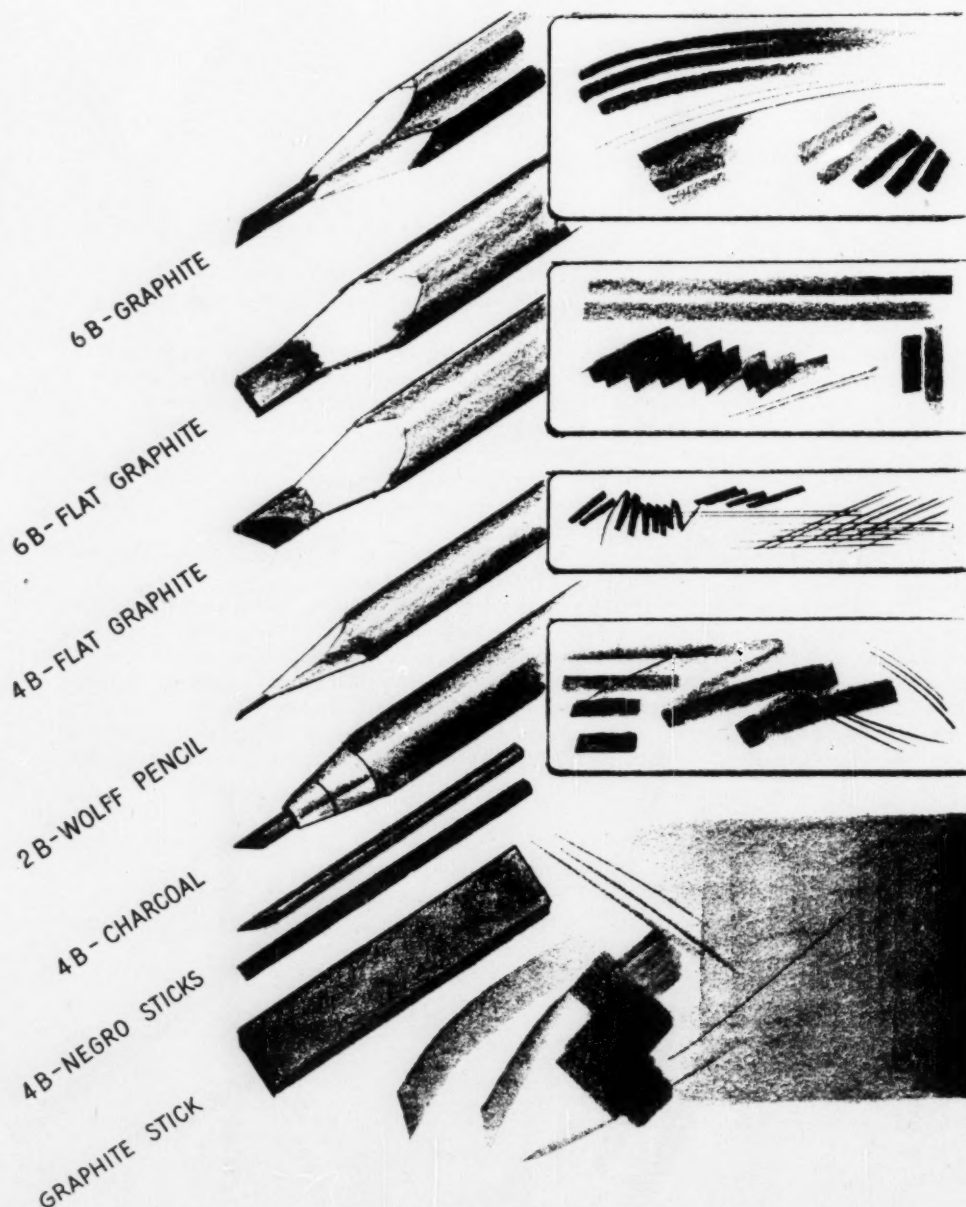
Block printing and the pencil

Sketches for linoleum and wood block carving are customarily drawn on thin tracing paper with a soft graphite pencil, then the tracing sheet is turned over, positioned

on the block and traced through with a sharp hard pencil. The soft graphite is transferred by this pressure onto the light surface of the block in crisp, neat lines which can then be carved out as desired.

Pencil stenciling

Lightly stroke colored pencils within the cut out areas of your stencil, working for broad masses by holding the tool at an angle and using its side. (You may sandpaper the long "lead" flat to facilitate this application.) If you wish to impart a textured effect, place rough fabric beneath the drawing paper, or use corrugated cardboard, the rough side of a sheet of Masonite, etc. Then, to impart a smooth effect, rub the colored areas with a piece of cotton or a



There is a pencil for almost any conceivable rendering problem.

Tortillion Stump across the work. (This stump is made of compressed and rounded paper or felt.) Delicate graduations of light and dark values are possible by changing the amount of pressure used.

Finger Brushing

Chamois, felt or flannel may be cut and sewed to form a thimble shaped tool which is slipped over the index finger for this technique. Then, using soft, colored lead pencils as the medium, rub the thimble across the pencil to pick up color. This is rubbed for tones inside your stencil areas. A larger quantity of powdered pencil color can be made by sharpening the pencil and dumping the powder into a dish.

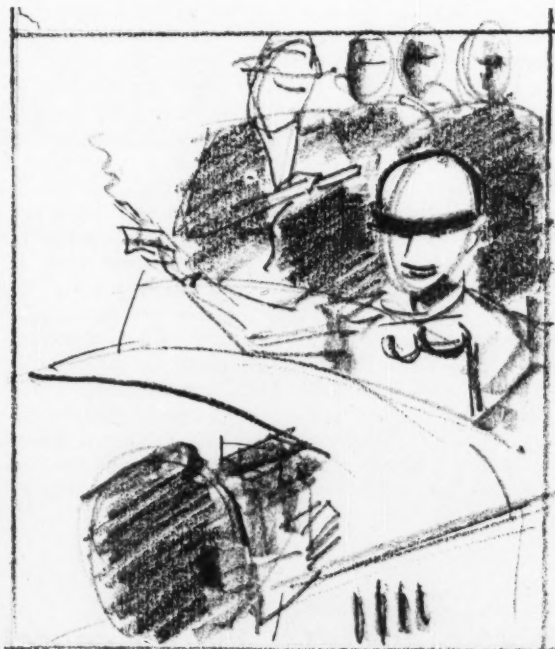
Powder puff stenciling

Using colored pencil dust, press a powder puff into the medium and pat inside the stencil openings. If you wish

continued on page 41



Corrugated board under layout for texture. Charcoal pencil for line.



Here is an art director's rough showing the size, space, and subject matter wanted in this rendering. As is the case in all renderings, you should refer to your clipping file for copy on sports cars, figures, etc., before starting the key drawing.



Here is the key drawing ready for rendering. This ad, one of a series for a cigarette company, was rendered in pencil. The finished art work was produced by photography.



Popular Art Techniques

AS the new school year opens, thousands of general teachers will be called upon to instruct in fine art and the handcrafts. Many of these hard-pressed educators have had little formal art training beyond their own student years. The following outline has been designed for their immediate use and as a source of ready information.

Watercolor:

Although usually a favorite technique of the amateur artist, watercolor is one of the more difficult art mediums to properly handle. It demands sureness of touch, complete control and careful planning before the first stroke is applied to the paper surface. Unlike oil paints, watercolor cannot be easily corrected. Removal of the color must be done before it sinks into the paper fibers and such removal is more a matter of dilution with water than erasure. For this reason, a watercolor should be deliberately planned.

This does not mean that the work is to be painstakingly applied. On the contrary; a good watercolor, by the very nature of its non-erasability, should be painted quickly and with bold, freehand strokes of the brush.

Beginners are encouraged to select large brushes and to paint in as carefree a manner as possible. Control comes later, but the primary consideration must be to flow on color generously.

Again, unlike oil painting, which allows the artist to experiment directly on the canvas by intermixing and scrubbing on his paints, the watercolorist must do his mixing *before* applying his tints. While watercolors can be overpainted, one atop the other, the results are less mixtures than the showing through of the various layers. Thus, the colors should be blended on your glass or porcelain palette *first*, then diluted as necessary with clean

water, until the desired hue is attained.

Always select good quality brushes. Children may find a ten cent brush acceptable, but the serious beginner can make no more sensible investment than a well-shaped, carefully constructed set of brushes. There is little point in putting hours of work into an effort and then finding the strokes are ragged, the brush hairs are caught in the dried color and control is completely lost because of an investment in false economy. No artist is any better than his tools allow.

Experimenting in watercolor is always an interesting adventure. For example, a few basic tricks of the trade of value to the neophyte:

To achieve a hard edge to your strokes, paint directly on dry paper. To create a free-flowing effect, moisten your paper surface with a sponge. For gradations of color tone, load the brush with water, then put a dab of pure color on the tip and stroke the color on using the side of the hairs. For continuous washes of the same tone, use a broad brush and work back and forth lightly at a uniform speed.

Textural effects can be added to a watercolor in a large variety of ways. White highlights can be lightly scratched with a razor blade. (Do this only when you are certain of the results, for once the paper is scraped, you cannot apply additional color on top of these areas or the pigments will dry in the depressions, leaving ragged marks.) You can pat a sponge across the painting, either loaded with color or just with water, to add a textural effect. Or you can paint one tone atop another quickly, to create a spreading blend. This, however, will prove accidental; only much practice and experimentation can assure you of any degree of selectivity in such a procedure.

Among your early experiments you will want to explore the use of watercolor mixed with opaque white. The

a reference guide for the art educator

resulting tones will be semi-opaque. Use white sparingly and never to create pure whiteness. White on a watercolor is usually just a matter of *not* applying color to the paper. And remember—there are few rules in any form of painting which cannot be deliberately ignored for the sake of experimentation. You can paint with a brush, a sponge, your fingers, sticks, even color-dipped pieces of string.

Young artists can do their early watercolors on inexpensive newsprint or wrapping paper. In fact, the use of printed newspapers as a painting surface can produce unusual textural effects, much like a collage. Professionals have often done just this. Newspapers also make a fair palette on which youngsters can mix their tones. Other acceptable palettes are a plain white dish, sheet of window glass or a sheet of aluminum foil.

Make it a habit to wash out your brushes between each painting session. Dried color will shorten the life of your brush. Always wash with plain tap water, gently squeeze out excess water, shape the brush and hang it hair-down on a holder, or store it flat. If the brushes are to be put away for a length of time, you should add a few camphor flakes to the container.

Watercolors come in three forms; cakes, tubes and

powdered color. Any form is satisfactory, regardless of your status as an artist. Cakes are economical and easiest to handle. Tubed colors are sometimes of higher quality, but they will eventually dry out. Powdered colors must be stored in an airtight container or they will pick up moisture and turn into crude cakes. They are the least costly.

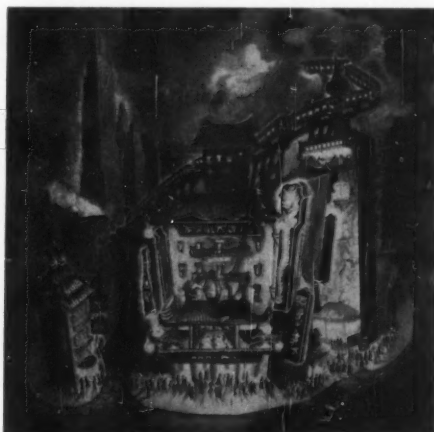
Tempera:

Tempera color is also known as poster paint or show-card color. It is quick-drying, inexpensive and opaque. It comes in concentrated liquidlike form (to which you may add water for dilution), or as powdered tempera. Powdered color is quite popular for school use, being the least expensive and the best for prolonged storage. Mistakes are corrected by waiting until the color dries, then painting on top of the errors. Being opaque, all colors beneath are obviously hidden. White tempera is the usual color control, especially for evening up irregularities in lettering against a white poster stock, which is the most common.

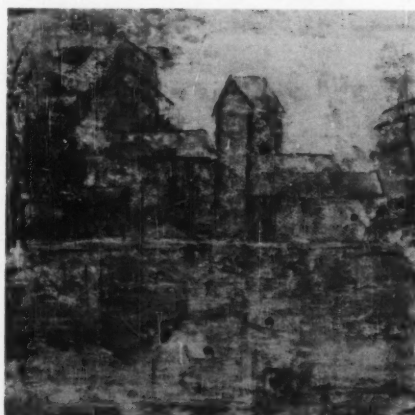
Tempera can be combined with a watercolor to establish solid areas and for special effects. The colors are relatively permanent, but are subject to cracking. Where



Charcoal sketch by Gertrude Schweitzer



Tempera painting by Bertram Goodman



Watercolor by Margaret Rea



Oil painting by Gertrude Schweitzer

watercolor sinks into the paper, tempera adheres to the surface. Tempera also has a tendency to rub off with excessive handling. This can be prevented by adding some library paste to the color when mixing. Use tempera colors for making posters, for opaque effects in mixed media paintings, to decorate cardboard boxes and wooden toys and as a handy form of finger paint.

Fingerpainting:

Colors are prepared commercially for this purpose in pastelike form, or you can make your own quite easily by mixing equal parts of library paste (or Prang Extendor) to powdered tempera, and then diluting this mixture slightly with water. A pudding like consistency is best for finger painting.

The fingerpainting technique is delightful for young artists. It is a tactile form of endeavor, in which no tools other than the artist's fingertips, palms and even elbows are employed. The paint is non-toxic and can be washed off hands and clothing with soap and warm water. It makes an excellent introductory project and because of the broadness of the finger strokes, there is no tendency to tighten up and outline. Many teachers like to play records during a painting session. This encourages rhythm and carefree application. The colors mix, but your palette should be limited at first to avoid overlapping paints turning to a neutral mud.

The completed work is not very permanent. After some time it may flake in spots, and if water is applied, retouching the surface can create streaks. But it's lots of fun.

The paper on which to finger paint must be glazed, so that the strokes will flow across and not have harsh edges. Use large sheets, or for early experiments you may use newspaper, provided the mixture is somewhat diluted. You can use glazed shelf paper.

The first step is to moisten the entire surface of the paper with water, applied either with a sponge, or by dipping the sheet into a large pan or the sink. (For classroom projects, it is recommended that each artist have a water receptacle about the same size as the sheet of paper, so that the immersion can be quickly done by dipping. The wet paper is then placed on a tabletop which has been protected with several thicknesses of newspaper. The glazed side is up.)

The undiluted finger paint is spread out on the tabletop in globs, or may be put in dishes or cups from which it can be easily dipped with the fingers. Surplus paint can be put back in the jar with a palette knife or flexible spat-

ula. Any paint which accidentally spatters woodwork is easily removed with a damp rag.

Initial attempts should be in an abstract form—just free-flowing designs and whorls of color. Later, the student can try pictorial effects—landscapes, birds, seascapes, leaf forms. Avoid outline drawing. This is not well done with finger paint. For such a purpose, combine wax crayons or even oil paints applied with a brush as the finishing touches.

Recommended palette of colors for beginners is red, blue and yellow. As we have earlier mentioned, finger paints are commercially available at low cost, or you may mix powdered tempera and liquid starch. The least expensive paint of all is produced in the following manner:

1. Mix $\frac{1}{2}$ cup laundry starch with $\frac{1}{2}$ cup of cold water.
2. Pour in one quart of boiling water, stirring to paste.
3. Add $\frac{1}{2}$ cup of tempera paint or powdered tempera. Mix thoroughly. Then, to preserve the paint, add two tablespoons of sodium-benzoate, if desired. The paint may then be stored in jars or tin cans with lids.

Oil Painting:

Oil painting is the universally popular technique which is regarded as the ultimate in artistic endeavor. Because the majority of master paintings have been done in this medium, it is erroneously considered suitable only for skilled individuals. This is not necessarily so. True, it is a medium demanding great control. It is also the most expensive with which to work—top quality oil colors may cost upwards of several dollars per tube. And it is not recommended for young people who might put its sometimes-toxic pigments in their mouths. (It cannot be removed from clothing easily.) However, no imaginative artist will feel content until he has tried to master the technique. It is permanent art. A properly executed oil painting can endure for centuries.

Oil paints are really among the easiest to handle. Mistakes can be corrected by scraping away the paint and starting over, or by waiting until the paint dries and then overpainting. Or, if you are really impatient, you can load fresh color onto the canvas, completely covering your errors. But—don't fall into the habit of excusing bad technique and lack of control for the sake of "experimentation". Learn to master the art form, not bend it to suit your purpose.

While some artists can paint directly onto the canvas with no preliminary ado, most professionals prefer to make careful sketches before they start the picture. These are then used to make an initial sketch on the working surface, which has been previously given a ground coat of white (or a toned equivalent). This ground serves two purposes: it provides a smooth surface on which to paint, and it offers a light tone upon which you may sketch your art with a charcoal stick or pencil. If desired, you can also use greatly thinned paint and draw the sketch with a brush.

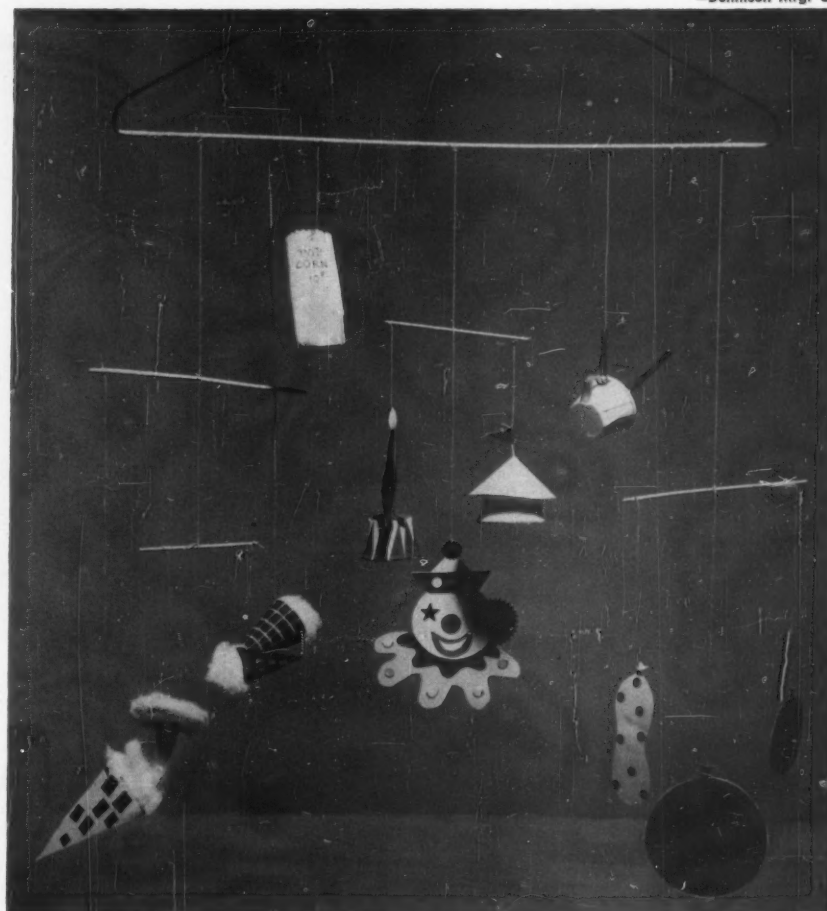
The painting surface is all-important to the final result. If canvas is used, sealing the surface with a glue solution is mandatory. When this dries, apply the ground. (Follow the same procedure if using wall board.) The ground coating of white lead and a little linseed oil should be allowed to dry for a decent interval before beginning



Starch, tempera and water make fingerprint.

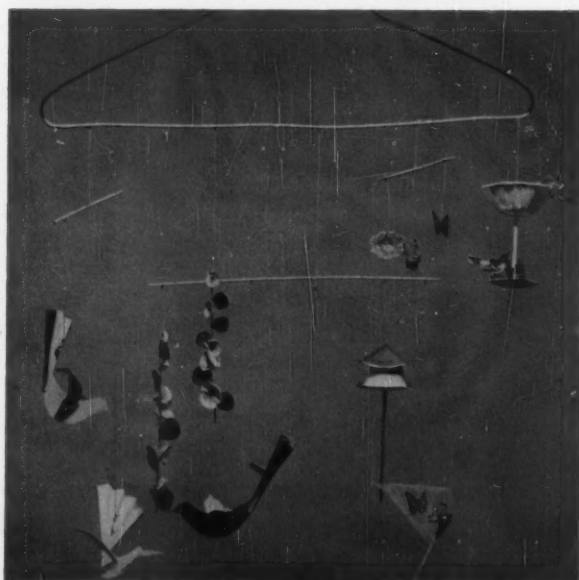
continued on page 40

CIRCUSMOBILE: cut $\frac{1}{2}$ " wide strip of colored crepe paper and wind around rung of hanger. Other rods are #15 wire, similarly decorated. Carpet thread dangles the objects, which are made by scissoring out shapes from gummed crepe paper and construction paper, decorated with gummed stars, seals, poster paints. Cones are made by cutting circles of paper, slicing away a pie-shaped wedge and overlapping the edges which are then pasted together. Dots and squares are bits of colored paper cut out with X-acto knife and glued onto objects.



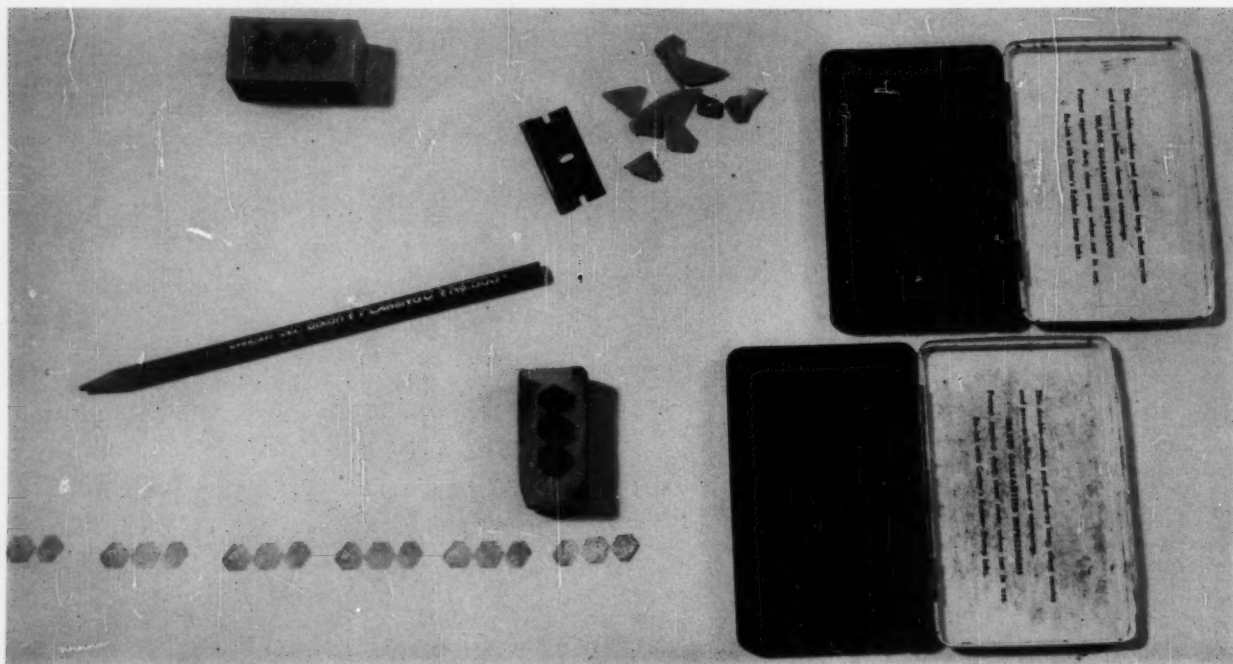
Merry New Mobiles

coat hanger and paper materials are the key products



A duet of gay, coat hanger mobiles—made of paper, thread, and wire. Just a flutter of breeze will set them merrily spinning. The Circusmobile features cotton-and-paper ice cream cones, a clown made of gummed label and stars and assorted bric-a-brac which includes a crinkled nut cup, empty pop corn sack and drinking straws. The Birdmobile is mostly cut and pasted paper pieces. Our captions describe the construction details. Try these clever examples of what can be done with scraps and ingenuity, then create your own versions. ▲

BIRDMOBILE: bright colors of construction paper form the birds which have tails made by folding paper into a fan and gluing on body. Flowers are contrasting circles of crepe paper whose details are added with water color or poster paint. (You may spray on shellac and then dust on metallic glitter while still moist for a sparkling effect.) Bath is nut cup with drinking straw poked thru base for pedestal. Butterfly net is white netting or lightweight screening. Both projects require careful balancing, adding one unit at a time.



BLOCK PRINTS WITH AN ERASER



Carving an artgum eraser (or potato) for use as a block printer is simple. Just sketch the design on the surface and then cut away unwanted areas. Above are three steps in preparing such a printer. In the first, the carving is too shallow and more depth must be gained. In the second step the design is clearer, but the artist decides to change the motif shapes. Bottom shows the completed design which will be used as a border repeat. Carving done by eight year old student.

YOU can use an artgum eraser and a rubber stamp pad to produce inexpensive block prints. It's a simple project which young people will enjoy and which advanced craftsmen occasionally employ in making test designs prior to the more painstaking carving procedure involved in creating linoleum or wood block prints.

Your equipment consists of a ten cent artgum eraser, razor blade, soft drawing pencil and stamp pad.

The motif is roughed up on paper with your soft leaded pencil, then the back of the paper is rubbed thoroughly with the pencil to make a tracing paper of it. The design is now retraced with the paper placed on top of the eraser. A hard pencil or mimeograph stylus is a handy tool for this purpose. When the paper is lifted, the design has been transferred onto the artgum and is ready for carving.

A single edged razor blade now is pressed along the design outline, cutting to a depth of about a quarter-inch. Work carefully and remember that the eraser is very soft and will crumble easily. It is better to dig away too little than too much; you can test print at any point to see how well the motif has been carved away. When the design has been cut out, press the eraser firmly into a rubber stamp pad and cover the raised areas with the ink. Then use this block as you would normally use a rubber stamp. The motif may be stamped in any desired color onto a sheet of paper or fabric. If additional colors are desired, carve separate erasers for each color involved and carefully place the artgum in position before stamping it out on the working surface.

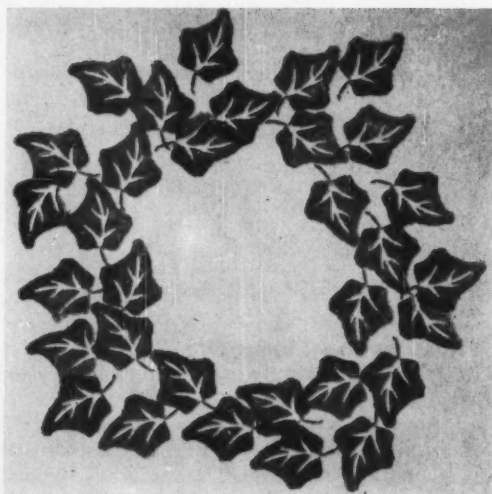
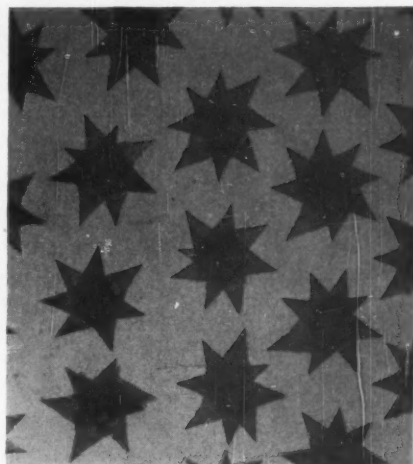
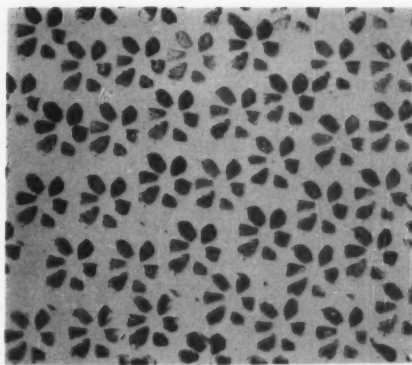
This project will save you time and money in testing simple designs. Obviously, it cannot be employed for intricate carving, due to the softness of the material.

You may try out your design on scrap paper, then carve away more of the artgum if desired. As the "block" measures less than two inches in length and only an inch or so in height, the motif should be one intended for repeats—as in making border designs. An interesting introduction to block printing, and one which affords the artist experience in carving, planning designs and learning to work with simple boldness.

The same general procedure is followed in using raw potatoes as a printing block. To do this, cut a large potato in half and carve its surface with your sharp blade. Bear in mind that the areas which are cut away will fall below the printing surface and thus print blank, while the remaining, uncarved areas will do the actual printing. For fine lines or dots use an awl or mimeograph stylus to punch down the printing surface. Both the artgum and potato have a fugitive lifespan, but because of their negligible cost they may be discarded and new printing blocks carved after a hundred or so applications. ▲

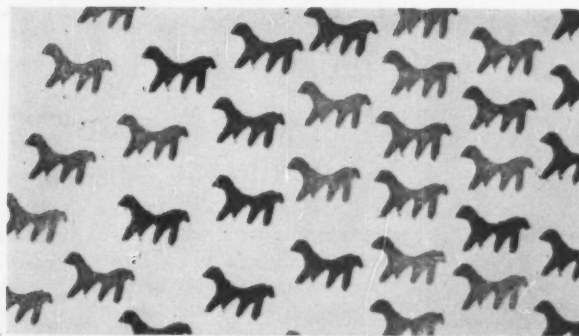
Above: a simple rubber stamp print, using carved art gum eraser for the stamp.

Below: a two toned effect, using same star-shaped eraser for both printings. Selected colors should be contrasting, as for example in use of red and yellow.

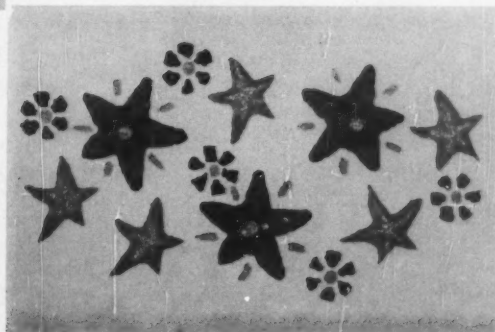


Above: wreath would make good Christmas card design. White areas were cut down well below surface of art gum to avoid carrying printing ink.

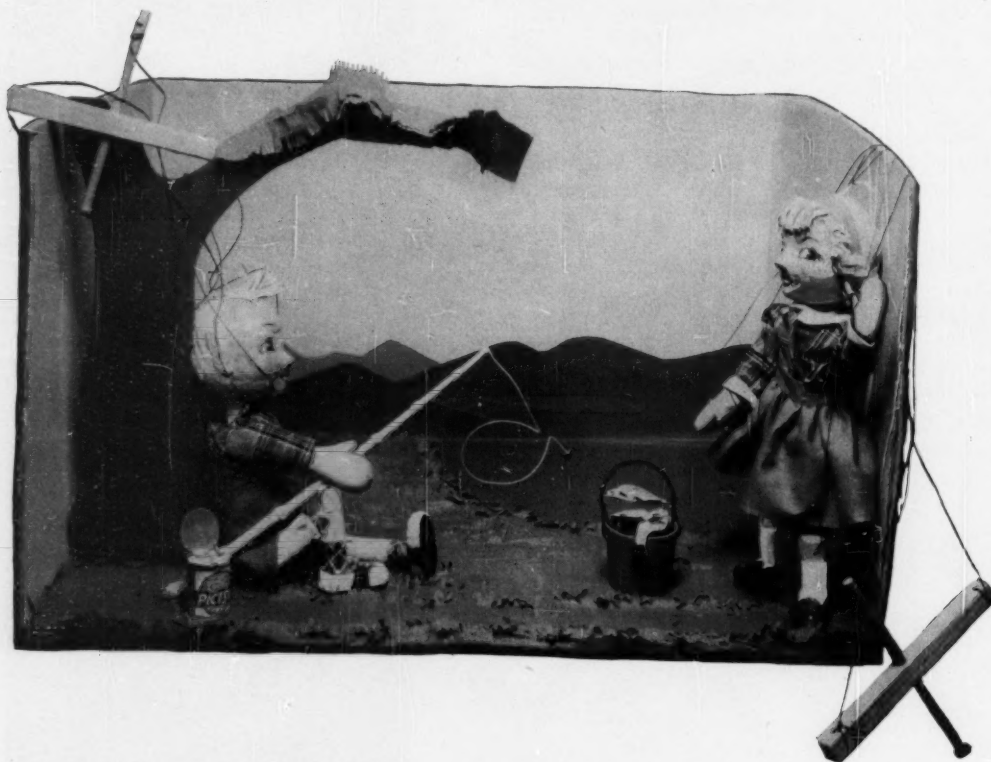
Right: star shapes are two color printing, done with a carved half of a raw potato. Additional colors can be added freehand for individualizing each design.



Above: dog shapes—or are they merely abstract design? Two color print.



Photos on this page reproduced courtesy of Studio Publications "Make Your Own Greeting Cards".



CREPE PAPER MARIONETTES

a project that integrates the entire school program

Marionettes made of a substance we'll call crepe clay—and like the flour sculpture project on page 22, the modeling material consists of a few kitchen materials mixed together. These pert puppets on a string can be fashioned by youngsters in a couple of sessions, then used in an orange crate theater.

Here's how to make your crepe clay:

1. Into a mixing bowl dump a few handfuls of chopped up colored crepe paper. Cover with two cups of water and let stand for a short time until it becomes pulpy, then drain away excess water.
2. Dump in a cup of all-purpose flour and two tablespoons of salt. Mix and knead thoroughly until clay consistency is achieved. The crepe clay is now ready for modeling.

Making the Marionette Head

The marionette heads are constructed by rolling a piece of 4" x 3" mat paper into a tube and gluing it closed. Then, about this you build up a ball of crepe clay, leaving a half inch of the tube protruding as the neck. The features are added with tempera paints or glued-on objects; fine details may be incised on the clay surface with a nut pick.

Allow the head to dry in the sun or a low temperature, open oven. You may glue on hair made of colored knitting yarns.

Making the Marionette Body

A cardboard box is the basic unit and should measure around 4" x 2" x 1". You may use a small candy box or Cracker Jack box if a slightly larger marionette body is desired. ((See sketch for appearance.)) Fill the box with crepe clay, packing it firmly down. The cardboard box will be peeled away after the clay hardens, which takes a day or two.

Examine the clay and when it has nearly dried, slice away the box. You may now color the body if desired.

Making the Arms and Legs

Cut out two half-inch pieces of mat stock paper and roll each into a tube and fasten shut. Fill tubes solidly with crepe clay. Protruding beneath the tubes you now will add a crepe clay mitten shape for each hand and two roughly shaped feet for the marionette. These are also dried for a couple of days and the tubes then cut away, leaving the molded arms and legs. The legs are now cut half-way up to make the thighs and feet. At this point you

are ready to join the appendages to the body and to each other.

An awl or ice pick now is employed to poke holes through the body, arms and legs. These will serve as channels for the marionette threads which impart movement to your dolls. The joining procedure is illustrated in the diagram. A #7 wire is used for firm connection of the head and body, passing from crown down through head and inside neck tube, then down to base of body, where it is bent for firm anchoring.

Other Simple Materials Used

Clothing can be doll size, found in the five and dime store, or you may prefer to fashion your own from fabric scraps and miscellaneous oddments. The operating crutch which the puppeteer holds is made of two crossed pieces of wood measuring eight inches each. One is cylindrical rodding, the other a rectangular piece of molding. Masking tape is another handy material you can use for fastening the stage together and adding props.

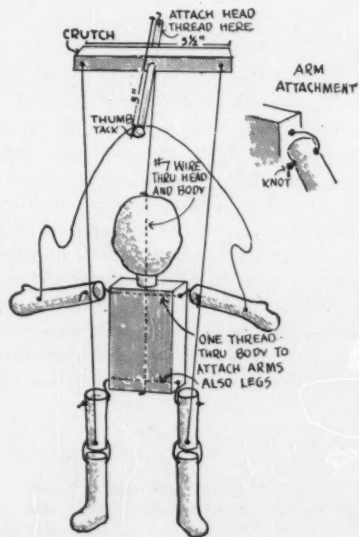
Decorating the Marionettes

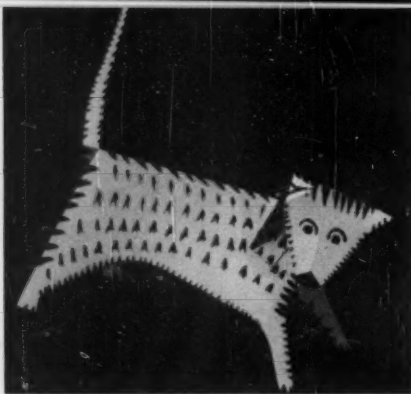
Body and face may be toned with watercolor or tempera paints. Button eyes are glued on, or these may be made as hand art. The entire marionette should be given a coating of clear shellac after painting has been completed. Plastic spray, in the handy spray can, is a faster procedure. Hold spray can a foot away and move rapidly over doll until thoroughly coated. The clothing is then designed so that it affords ample room for movement of the limbs and body.

In our illustrated pair of dolls, the motif calls for a tree of cut out paper, and a pail made of a crinkled paper nut cup covered with crepe paper. The fish are also crepe paper pasted onto cardboard and then cut out. Be sure to do both sides of fish. You can now add water in the pail, fashioned of light blue gummed crepe paper. The fish are pasted on top of this.

Let's not overlook the bait can and fishing pole. The can is a small strip of silver mat stock made into a tube,

continued on page 42





adapted from "Creating With Paper," by Pauline Johnson
(University of Washington Press)

MENAGERIE WITH A S

art educators, Pauline Johnson, Hazel Koenig and Aileen Mosely, have used their talents to inhabit a new book with wondrous cul-

PAPER is so common in our economy today that we often lose sight of its potentiality for extra uses beyond its original application. We read a newspaper, then throw it away. We pour milk from a carton, then toss the empty carton in the trash barrel. One kind of person, though, is a miser where paper is concerned—the imaginative handi-craftsman.

This individual finds paper stock the raw material for a seemingly infinite variety of things to design and shape into new, exciting forms. An art educator, Pauline Johnson has created a wondrous menagerie of paper elephants, dogs, lions, tigers, birds and bovines with little else to aid

her than a pair of scissors and a pot of paste. On these pages you'll find just a smattering of her prodigious output. She has been aided in their construction and creation by fellow-artists, Hazel Koenig and Aileen Mosely.

Hundreds more can be seen in her just-released book: "Creating With Paper" (University of Washington Press, \$6.50.)

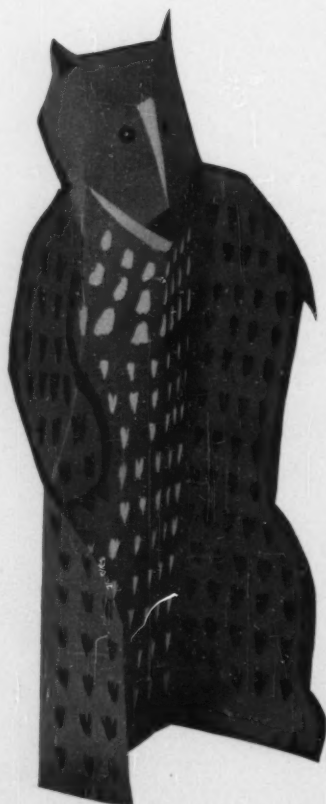
AN APPROACH TO FORM WITH PAPER

The sculptural qualities of paper can be observed when a flat sheet is creased, rounded, or pleated to produce three-dimensional form. It then becomes a structure composed of alternating projected convex and concave surfaces which can be sensed visually or by touch, defined by modulations of dark and light values on the various sides. Controlled lighting produces shadows that help intensify the formal qualities, often with dramatic results.

When a lightweight piece of paper (preferably white) is crushed firmly within the hands, a consciousness of form qualities can be grasped as the bulky mass is handled and observed. When the crumpled paper is opened up, and a number of the folds formed by the crushing are emphasized, the paper will stand up like mountain peaks. Each of the flat surfaces produced by the creased edges is called a plane, an essential component also of painting, sculpture, and architecture.

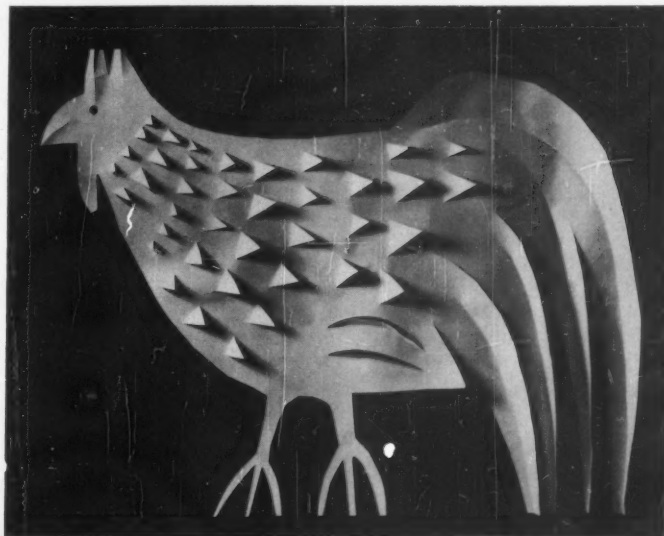
It is well in studying the crushed structure to turn it around in your hands and look at it from all positions, noting the variations of line movement and rhythm. In this way, you will be made more aware of the meaning of abstract qualities and will become more sensitive to the recognition of art values wherever they are found.

Thus, nature can be seen as source and inspiration for creative work rather than something to be copied or imitated. This point of view helps discourage the use of stereotyped subject matter and the production of things which are trite or cute. In paper design it is important to retain an honesty and a paperlike feeling in the creations. Esthetic pleasure can then be found in the expressive values of the paper itself.



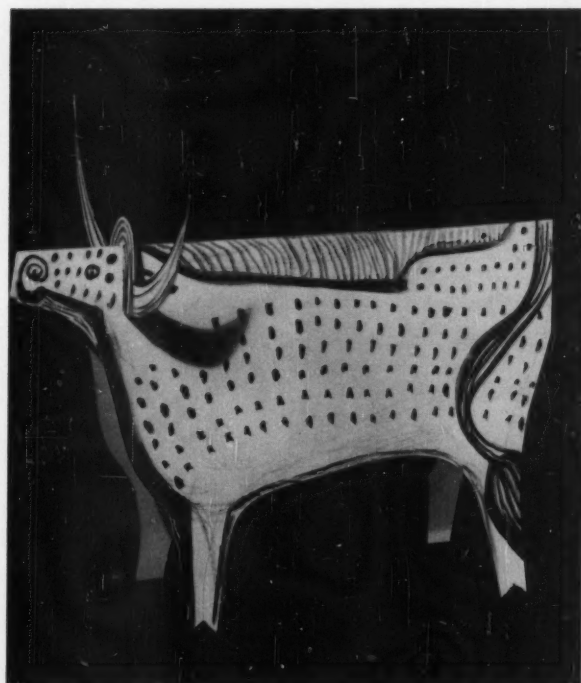
Bear is folded structure which stands upright. Shape is outlined on heavy construction paper, cut out and scored into three dimensions. Details are added by hand with tempera colors.

Rooster's feathers impart pleasing texture and are made by cutting out triangular slits with X-acto knife and bending them outwards. The scored lines in beak, tail and comb add extra-dimensional quality.



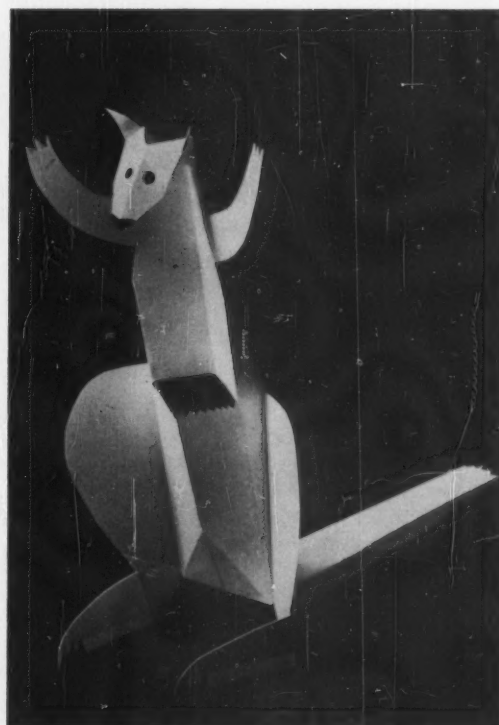
SCISSORS

Mosely combine
t paper animals.



Bull is symmetrical design, folded in half and propped on own outspread legs. Horns are cut out of same cardboard stock and can be either glued in position or imbedded within slit that has been cut down top edge.

Kangeroo is more complex cut-out and heavy cardboard was used in its construction. It has been made of one piece of paper stock, folded and scored in appropriate directions, then decorated with tempera colors. All cutouts shown can serve as place cards for parties, as greeting cards or, in expanded sizes as free standing posters.



photographed by Whitle Marten

SOME SURFACE TREATMENTS OF PAPER

Curling:

Curling adds interest and gives paper a three-dimensional quality. All papers, except the lightest in weight, can be curled more easily in one direction than another. By rolling paper in the hands it is possible to determine which direction is the most satisfactory. In some the grain is obvious, as in wood.

You may curl paper against a ruler, pencil, table edge, or scissors. A strip wrapped around the index finger will produce a loose curl, while one wrapped in a spiral around a pencil can be made into a diagonal curl. "Stripping" will make paper pliable so that it will roll easily. This can be done by placing the metal edge of a ruler on the paper, holding with a firm grip, and pulling the paper out from under. The paper is turned over and the process is repeated, the paper being stretched several times, first on one side and then on the other, until it rolls easily.

Bending:

Next, let's consider the three-dimensional form qualities of cones and cylinders produced by rolling or bending a sheet of paper into a volume. The cone is shaped from a circle or its parts, varying in proportions according to whether it is cut from a full circle, three-quarter circle, half circle, or quarter circle. The cylinder shape is produced by rounding a rectangle to the desired diameter. Cones and cylinders are in a well-designed and integrated relationship in the creation of bird structures, human figures, animals, fish, and similar real or fictional forms of life.

Folding:

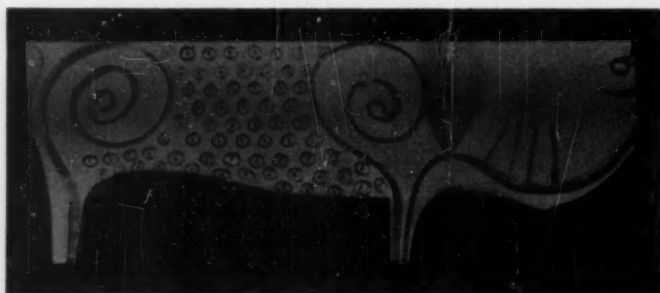
Folding translates paper into simple and exciting abstract three-dimensional formations that are basic to a great many constructions. Lightweight papers can be creased

type of paper used. For construction paper a sharp, hard pencil will generally suffice, while for very heavy bond papers a dull knife is satisfactory. A smooth scissors blade, compass point, or nail file is also recommended for use. Parchment papers must be carefully scored to avoid ragged edges, and since they are translucent, pencil lines will show through. The best method can be determined by experimenting on scrap paper. If the paper is not very heavy, all scoring can be done on one side only and the folds bent in either direction. If it is rigid, like heavy Bristol or chipboard, every other line must be scored on the reverse side of the paper before folding.

A circle becomes a three-dimensional structure when it is slit to the center and scored. Any number of lines can be drawn on the circle with a compass and then scored. When the cut edges of the circle are overlapped, a cone is formed, as shown in these examples. In scored parts, a convex surface is always adjacent to a concave one.

Curves are beautiful structures when scored. A number of different kinds may be constructed freehand or with the use of a French curve. It is advisable to experiment with making a single curve at first, then reverse curves, and more complex ones later. Paper scored with a curved line no longer remains flat but becomes three-dimensional.

These, then, are but a few basic methods for manipulating paper into decorative forms. Utilizing scrap materials, empty cardboard boxes, milk cartons and bits and strips of cardboard and metallic papers, you can construct a variety of interesting, three-dimensional sculptures. Properly decorated with paint, crayon and glitter, these paper constructions may be transformed into toys, mobiles, stand-up greeting cards—there will be an inexhaustible array of distinctive applications discovered by the imaginative artist. ▲

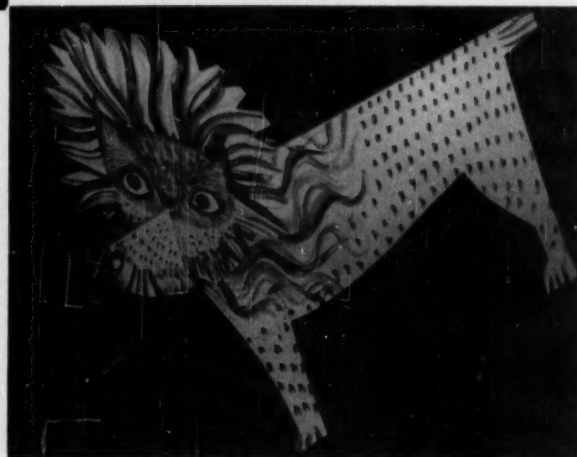


Hippo and lion are made from rectangles of construction paper which has been folded in half, then stood on ends so that crease becomes animal's spine. Lion's mane is fringed strip, head and horns are separate piece which sits atop body and is held within slit cut in spine.

easily by hand without scoring. Papers with a pronounced grain fold more easily in one direction than in another. When folding paper it is helpful to crease it well with the thumbnail or the edge of a ruler. For accordion pleats, the paper is folded in half a number of times, first forward, then backwards. An accordion fold, when held together at the base, creates a fan shape of the upper portions. This can be used as a peacock's tail, bird wings or as a component part of many other decorative forms.

Scoring:

Scoring is a process used in changing paper from a flat surface to one that is three-dimensional in structure. The results are the same as in folding or creasing, but with stiffer paper an instrument is needed to break down the fibers so that a neat edge will be secured and the paper will not crack when it is folded. The technique varies with the



FLOUR SCULPTURE

inexpensive modeling technique is creative fun for all



Here's a low cost modeling medium you can make right in your own kitchen, using familiar household items. And it's guaranteed to delight small fry.

All you'll need to try your hand at flour sculpture are the following ingredients: *table salt, flour, water* and *food coloring or powder tempera*. Here's how:

Get out a large mixing bowl or pan and dump in two parts of flour to each one part of table salt. Add a little water and stir to a thick, pliable consistency. If color is desired, toss in a small quantity of powder tempera or a few

drops of food coloring. The mixture is then scooped out and patted into balls or flat slabs. Modeling begins at once. Because the medium is, after all, simply an inexpensive substitute for modeling clay, do not expect miracles of it. Modeling must be broad and relatively low in height, for the flour clay will sag. It may be worked easily if you powder your hands with flour to keep from sticking, and simple tools can be used to scribe designs onto its surface. We suggest butter knives for cutting the slab shapes, pencil points for drawing on the surface and cookie cutters or flat toy shapes for pressing down designs.

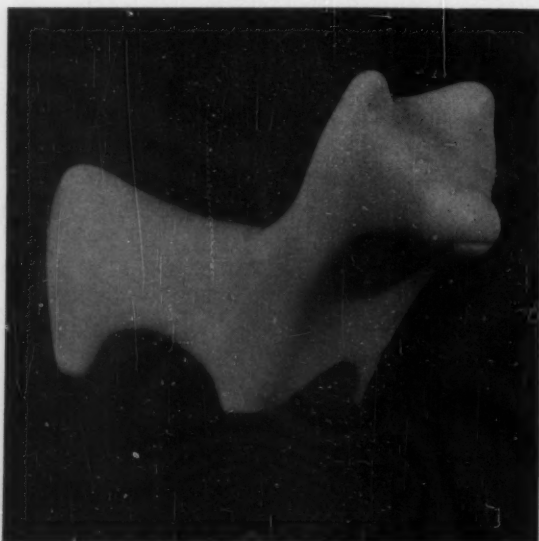
continued on page 42



"The Three Graces", as depicted in soap, demonstrates the high degree of skill which may be accomplished in this low cost medium.

Trio of tobogganists race merrily away in a prize winning piece carved from a cake of laundry soap. Sculptor is 9th grader, Connie Pappas of Longfellow Jr. High, Wauwatosa, Wis.

Stylized dog was a first prize winner in recent 30th Annual Soap Sculpture Competition. Carved by Jerry Robinson, sixth grader at the Longlois School, Lafayette, Ind.



A bar of soap, a whittling knife
and you can rival Michelangelo!

Soap Sculpture

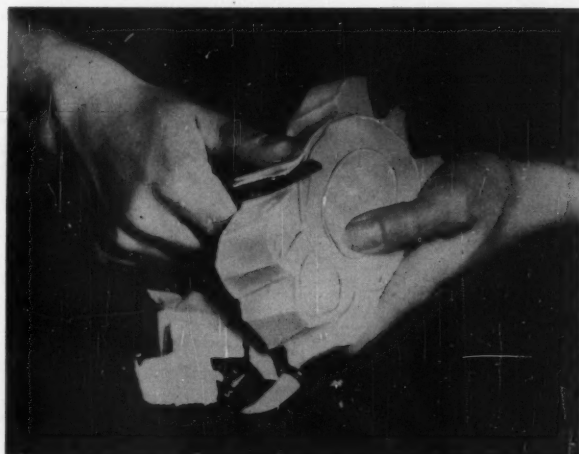
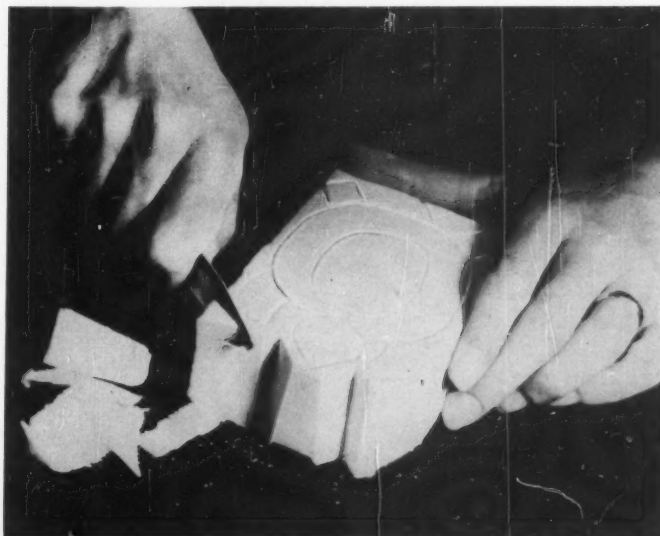


EVER since the passing of the last Ice Age, carving has been one of mankind's most popular forms of art expression. Bone, wood, stone—and now soap have proven to be exciting mediums for the imaginative sculptor. Soap, available for as little as a few cents a bar, has become the young artist's favorite carving material, and as these examples indicate, this medium is worthy of serious experimentation by the mature craftsman. It is a plastic art, capable of free expression in three dimensions. The technical tools are simple: a knife for carving, an orange stick for detail modeling, a few pointed instruments for adding textural effect. Even the heat of the artist's hand will help to shape the tactile medium. Work should be done on a convenient spread of newspapers or on a paper plate. Scraps may be saved and squeezed together; thus, there is practically no waste. Design motifs should be simple and bold, for soap does not permit too delicate an approach. This limitation is actually an asset, for when overall design is paramount, the temptation for overworking is negated. Soap carving may be considered an American folk art; it has been pioneered and is dominantly practiced in this country. ▲

A typical project: creation of a soap turtle

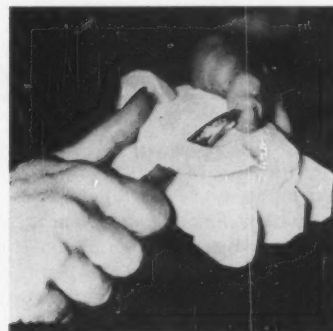
1

Cake of Ivory soap is carved with penknife, following outlined design scribed on top with orange stick. Cut downward and chip away in small bits.



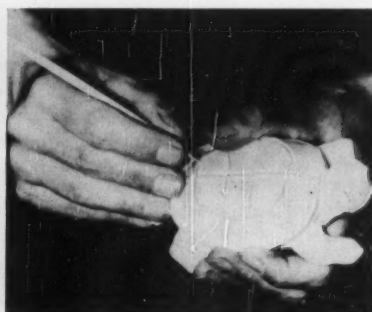
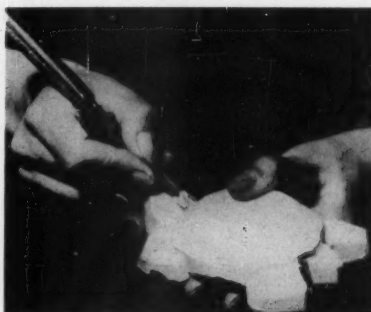
2

Whittling continues until sides of turtle have been delineated roughly. Soap was prepared for carving by having lettering shaved away and surface smoothed with fingers. Soap should be allowed to dry for 24 hours with wrapper removed, before starting project.



3

Diagonal slicing begins along top of turtle body, to shape the shell. Concentrate on high points first (i.e., those nearest surface), progressing then to lower, deeper points. Always make a detailed sketch of sculpture before carving, then follow your plan exactly.

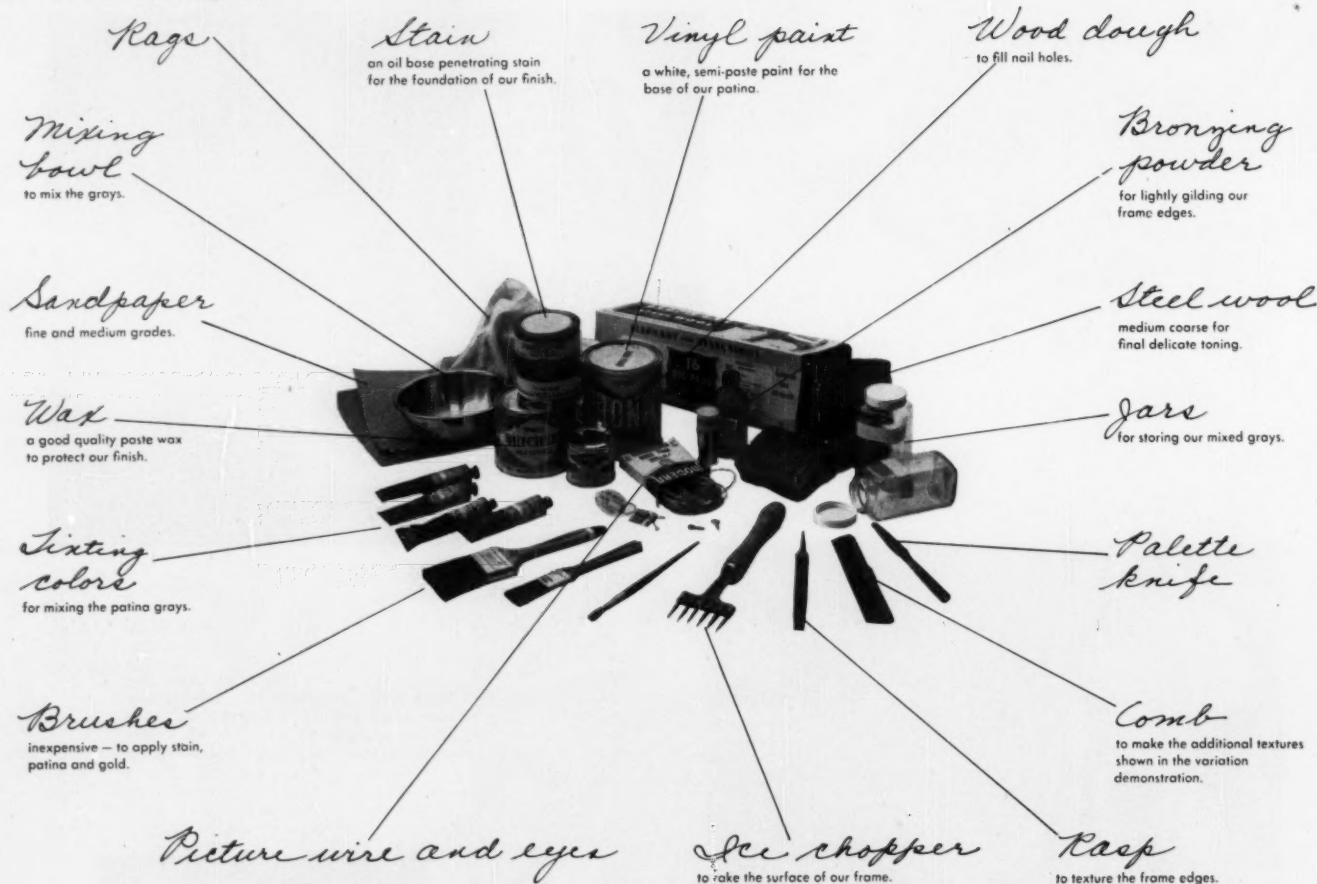


4 — 5

Turtle is now turned on back and bottom carved. Work carefully; too great a gouge cannot be easily corrected. Turn work around in hand as you work, to view it from all angles. With carving completed, finer details are added. Let work dry 24 hours, then gently polish with Kleenex tissue and fingertips. When projects require larger quantities of soap, blocks may be joined by placing in warm water for a few minutes, then pressing together. Pierce each section with toothpick, which is squeezed out of sight between the two segments. Allow soap to dry before carving.

photos courtesy National Soap Sculpture Committee

In answer to the many requests from readers who found an earlier article on selecting proper frames most interesting ("Framing-Right & Wrong," May-June '58), we present this special feature. The authors are staff members of the Famous Artists Schools, Inc. of Westport, Conn., and this material is reprinted with the kind permission of "Famous Artists Magazine."



How to finish picture frames

by HAL ROGERS AND ED REINHART

A good frame serves several purposes. It should harmonize with the picture, protect and separate it from a busy background and do these things quietly. It should be rich looking without overpowering the painting. The character of a frame can be summed up in one word—neutrality.

The chances are that you already have many of the items necessary to finish your frame. We did, too, but to check availability and cost we went out and bought everything.

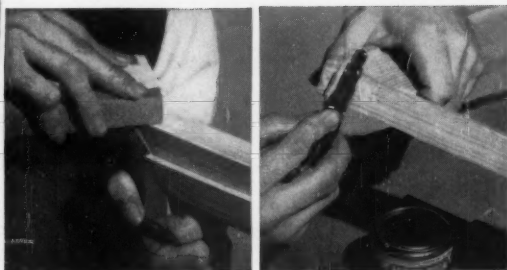
At a hardware store we purchased the only "tools" required, a small wood rasp and a multi-pronged ice chopper to create the textures you'll see in the demonstration.

We did most of our shopping at the paint store. The first purchase was a pint can of penetrating oil stain to serve as the foundation of our finish. We choose dark oak, the darkest tone available. For the lighter "patina" grays we bought white vinyl base household paint in semi-paste form. It is water soluble, easy to mix and brushes can be cleaned merely by rinsing them under the faucet. On the other hand it dries quickly into a hard surface which is waterproof and lasting. One quart cost us \$2.00. We also bought a palette knife.

A few tubes of inexpensive tinting colors will enable us to mix any tone of gray we want for our patinas. These universal colorants cost from 35 to 50 cents a tube. Ivory black, raw umber, yellow ochre, and ultramarine blue were all we needed. To "dress up" our frame we bought a vial of "white gold" Venus bronzing powder and bronzing fluid.

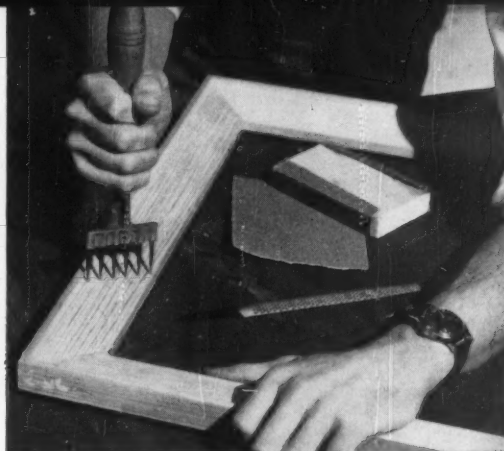
Next we needed brushes. For the rough work of staining, any cheap brush will do—the medium-size one you see in the photo cost us 19 cents. The large one is a nylon bristle brush for the vinyl paint. This two-inch brush cost 85 cents. The smallest brush we will use to apply the gold. We also bought a few sheets of medium-and fine-grade aluminum oxide sandpaper (because it lasts longer than flint paper), some steel wool, a can of wood dough to fill the nail holes and paste wax to put the final touches to our finish. We also got some picture wire and screw eyes.

Our final stop was at a drug store to buy two eight-ounce powder jars and a comb. This completed our shopping, bringing our total cash outlay to less than \$13.00 for enough supplies to finish about 25 frames. Frame finishing is fun but it can get messy, so we also had on hand plenty of rags and newspapers. ▲



1

Filling and Sanding—Start by filling the nail holes and any gaps in the miters with wood dough which is forced into the holes with a palette knife. Press hard to make sure holes are solidly filled. The wood dough will dry in ten minutes and any excess is then sanded level. To make this and future sanding operations easier, tear sandpaper into quarters and wrap each piece around a block of wood.



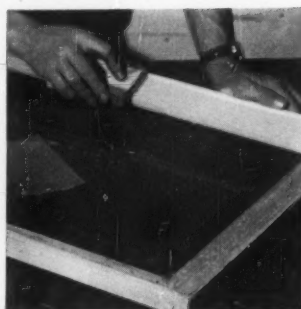
2

Raking—Here we use an ice chopper to "rake" the surface of the frame, making a series of valleys. This tool does the job quickly, but any pointed instrument such as an ice pick or screwdriver may be used. Rake with the grain from the miters toward the center with short, firm strokes—the more grooves the better.



3

Rasping—Use a wood rasp to score the raised edge. The rasp is held flat and pushed diagonally across the surface. Caution: work lightly.



4

Rough Sanding—Now, sand the whole frame lightly with medium paper to remove the heaviest burrs. This is not a finished sanding and need not be too smooth.



5

Staining—Brush in the oil stain, which soaks into the wood and provides a permanent dark value. Drying time varies, so follow the manufacturer's recommendations. It is important that the frame be thoroughly dry before proceeding.



Mixing the Patinas

Since you can't work on the frame while it is drying, now is the time to mix the "patina" grays.

With about two cups of white in the mixing bowl, stir in enough black to make a gray approximating the value of the gray tint bar below. This gray is too cool, so we add enough raw umber to get a more neutral tone. From this basic gray we will mix two patinas—one warm and one cool.

To half of the basic gray, add a small quantity of ultra-marine blue. Use it sparingly—one-half teaspoonful is enough. This is our cool patina. To the other half of the basic gray, add about one teaspoonful of yellow ochre and a little white. This is our warm patina. We pour each mixture into a powder jar and label it. These two jars hold enough to finish about a dozen 16" x 20" frames.



Coffee cans and frozen food containers make excellent disposable mixing bowls. TV dinner trays divided in sections are especially handy for mixing small quantities of patina to finish a single frame.

Your basic gray when wet should match this tone.



6

First Patina—We use the cool patina first because we want to finish with a warm tone to go with the sunny quality of the picture we are framing. If our picture were cool in tone we would use the warm patina first. Thin the patina slightly with water and brush well into the valleys.



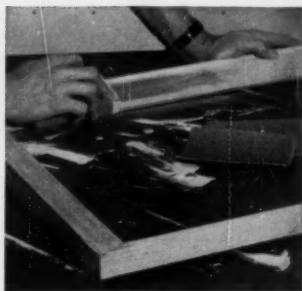
8

Second Patina—With our warm mixture we are now brushing on the second patina. We cover the frame completely and then let it dry thoroughly.



10

Whiting Edge—We dip a small pad in the undiluted white vinyl paste and wipe it quickly along the rasped edge of our frame. Don't try to fill the grooves solidly.



7

Second Sanding—After the patina is dry—in about 25 or 30 minutes—we sand the whole frame with medium sandpaper enough to show some of the dark understain on the ridges but not enough to dig the patina out of the valleys (see right).



9

Final Sanding—The last sanding controls the final tone; the more patina you take off the darker the value of the finish. We use the steel wool last (see right).



11

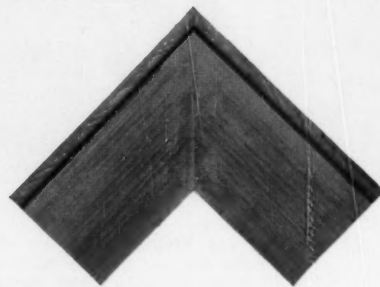
Mixing Gold—Pour a small amount of the bronzing liquid in a pan. We've used a frozen food container. We add enough gold powder to make a mixture of good brushing consistency and mix well.



12

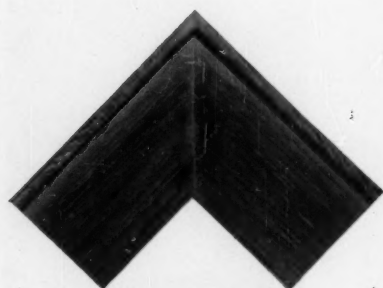
Applying Gold—We work our brush on a scrap piece of cardboard or newspaper before applying the gold to the frame. Working quickly, we "dry brush" the edge, just hitting the high spots. This touch of gold, if not overdone, will give our frame richness.

Editor's note: Hal Rogers has prepared a book: "How To Make Your Own Picture Frames", which will prove of interest and practical value to all art-minded readers. It is scheduled for release shortly, under the publication banner of Watson-Guipill. It will be reviewed in our next issue.



First stage

Now we're getting someplace. We've sanded off just enough of the first patina and the texture is beginning to take on the character we want. Notice that the value at this stage is quite light.



Second stage

Now is a good time to try the frame on our picture. If the frame is too dark because we've sanded too much, we repeat Step 8 and sand again. With successive coats of light or dark, warm or cool patina, you can achieve any color or value, to harmonize with any picture.

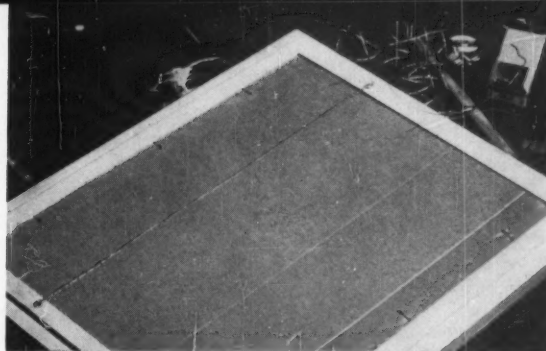


13

Waxing—Over the thoroughly dry, finished frame rub a coat of wax. The wax is to protect, not polish the finish, and its satinlike sheen serves to pull the tones together into a mellow antique patina.



Here the warm tones of our finished frame handsomely complement the sunny mood of this oil painting by Philip E. Hosmer.

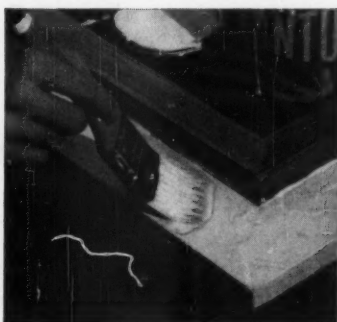


14

Wiring—When our frame is finished, the painting is installed and backed with a piece of cardboard. Three brads are inserted on each side, to hold the picture firmly. With the ice chopper, make a hole on each side about four inches below the top edge for the screw eyes. Draw the wire through the screw eyes and, leaving a little slack, twist the wire back on itself about six inches. Now your picture is ready to hang.



The same frame, with a white mat and glass, also enriches this delightful watercolor by Cephas L. Wilson.



Variation

Here is a third variation possible with the same frame by which an additional decorative border is added.

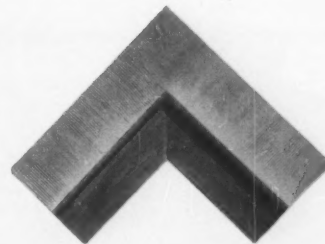
A

Using the vinyl paste paint undiluted, we brush a thick coat on the edges and face of the flat area. This must dry ten or twenty minutes or until the paint will retain a scratch without filling in.



B

Breaking our comb in half to make it easier to handle, we draw the coarse side quickly across the partly dried paint. Working from inside to out we continue combing until all the sides and edges are textured to our satisfaction.



C

After the combed paint has thoroughly dried, which usually takes about an hour, it can be finished in the same manner as the raked surface. If you plan to use this combination raked and combed gesso treatment, the vinyl paint should be applied immediately after raking. Then the two textures can be finished together.

CERAMIC DECORATING

the application of art technique to craftsmanship



Seven glazed ceramics in a multiplicity of styles. Reading counter-clockwise:

Stoneware chalice. Poured glazes. Foot was thrown directly on inverted bowl. Black matt glaze was thinned with water and gum, then poured over piece. A cover coat of semi-opaque yellow matt glaze was added. Ceramist: Rudolph Staffel.

Deep bowl. Wheel thrown. Glossy white enamel glaze was sprayed inside, glossy green outside. Glossy black glaze

Art and craftsmanship are often so closely interrelated in the field of ceramic decoration that it is difficult to draw any precise line of demarcation between them. A well-designed pottery shape becomes a work of art when the mechanics of its creation leave the world of machinery behind and the artist imparts individuality to the piece. On the following pages we present a study of decorative technique, as these facets have been delineated in Lois Culver Long's handsome book: "*Ceramic Decoration*", recently published by the American Art Clay Company. (Retail price: \$1.00.) This is possibly the most practical coverage for the ceramist-student available at this time. The following notes on glazing and decoration are reprinted with permission of the publishers.

A Study of Glazing

By definition, a glaze is a thin coating of glass which fuses to the surface of a clay body during firing. It provides strength and beauty, imperviousness to moisture and dirt, decorative textures and permanent colors, and a cover for underglaze decoration.

Glazes may be *opaque*, *translucent*, or *transparent*; they may be *colored* or *colorless*. Dazzling hues are typical of low fire glazes. High fire glaze colors are characteristically subdued owing to the modifying effects of high temperatures.

In addition, glaze surfaces have a wide range; from *glossy* to *matt*. They may be curiously *speckled* or *textured* as well. Most transparent glazes are of the light-reflecting glossy type, but there are a few excellent transparent satin-matts.

Satisfactory results depend upon familiarity with the working qualities of each material. Test each glaze on both flat and vertical surfaces and on white and colored clays or slips. According to your needs, fire additional tests showing how each glaze looks when applied thick or thin over underglaze colors, sunken lines and over or under other colored glazes. Select glazes to suit the size, shape, decoration and use of each object from your fired tests.

Brilliant, glossy glazes have a hard, jewel-like quality on small pieces. Dull, matt textures reflect less light, are preferred on large forms. Light colored gloss glazes are often selected for container interiors because they look



STONEWARE VASE by Bonnie Staffel shows good use of matt and gloss glazes combined on same piece. White slip sgraffito sea life design on gray slip ground. Gray matt glaze was sprayed over sgraffito area. The foot and interior have been given a white glossy glaze.

fresh and are easy to clean. Gloss glazes enhance the translucency of thin porcelains. Both matt and gloss glazes are appropriate for earthenware and stoneware.

Glazes of similar texture can be applied over each other to good advantage, as matt over semi-matt or opalescent over majolica. One glaze color applied thinly over another produces a much livelier effect than a mixture. Matt and gloss glazes are apt to cause an undesirable (mattshine) effect if applied over each other. It would be better to confine these opposite textures to separate areas.

High fire glazes are formulated for use on stoneware and porcelain bodies only. A low temperature bisque firing is preferred before glazing. The strengthened ware is easier to handle and the fired appearance of the glaze is improved. However, both stoneware and porcelain bodies can be bisque fired to maturity, then glaze fired with lower temper-

was then oversprayed heavily at top outer edge. During firing, excess black ran down interior, forming delicate stripes over green. Ceramist: Lois Culver.

Pictorial earthenware dish. Slab was built of white clay. Blue-green background and figures were sketched with opaque underglazes. Opaque mauve, Nile green and lavender gloss glazes were then brushed thinly over key portions of figure and a transparent cover-glaze added. Ceramist: Birger Kaipainen. (John Herron Art Museum Collection.)

Hand-built bottle and wheel-thrown vase. Brown slip under gray matt glaze. Both slip and glaze were poured. Portions of neutral stoneware body are unglazed for contrast. Ceramist: Karl Martz.

Spouted stoneware bottle. Designed to hold flowers on narrow shelf. Side spouts thrown separately. White matt glaze oversprayed with black. Ceramist: F. Carlton Ball.

"Bittersweet" Jar. Colorful overspray of one glaze on another. Ceramist: Charles Mosgo.

ature glaze. High fire glazes are sometimes applied carefully to the bone dry greenware, then single fired to maturity.

Application and Preparation

Glazing is a simple process which requires practice and care. The usual glaze application methods are: dipping, pouring, spraying and brushing. Spraying affords the most even coverage. The user can best determine which method suits his particular needs.

In general, glaze mixtures for spraying and brushing should be like medium thick cream, while mixtures for dipping and pouring may be thinner. Vary the amount of water in the glaze to suit the porosity of the ware. Porous bodies require thin glaze applications or the surface will absorb too much glaze. To reduce absorption on porous bisque, dampen it slightly just before applying glaze. Thicker glaze mixtures are required for surfaces of low absorbency, such as bisque fixed to the maturing temperature of the clay.

Unfired ware requires special handling and longer drying periods between glaze coats. If too much water is absorbed, the body will resoften, even collapse. Bisque is stronger, and will not resoften.

Spraying is the best method for reglazing fired ware. Warm object in an oven until almost too hot to touch, then spray thin glaze (containing gum) over it. Thicker glaze can be applied when first coat is dry. Total application should be thin for successful firing.

Each batch of glaze prepared by a dependable factory has been compounded and tested by experts to insure reliability of color, texture, and fitting and firing qualities. *Homogenized liquid glazes* are ready to use and are especially valuable for classroom use when time is at a premium. They usually contain sufficient gum. *Dry glazes* are economical, and may be stored for indefinite periods. A mortar and pestle are helpful for mixing and grinding the powder

intimately with water. Gum solution may be added to brushing mixtures as required. Work the creamy mixture through a fine sieve to prevent lumps.

Basic Glazing Techniques

Spraying

The spray gun is highly valued for applying a uniform base coat of glaze or a glaze covering for decoration, but is often overlooked as a decorating tool. The spray can be directed freely over the form to create bands, stripes, or airy patterns. Small amounts of contrasting colored glazes sprayed one at a time at lip, foot, or over important contours will accentuate the form's basic beauty.

Mottled, gradated, drenched or finely dispersed effects are possible by varying the consistency, distance, angle and pressure of the spray. For spattered or splotched textures, a toothbrush and knife may be preferable tools. A damp base coat will soften the texture of an overspray more than a dry base coat. Longer firing near maturing temperature tends to fuse the colors deeply into the surface.

Stenciling

Adhere torn or cut pieces of Japanese paper to the base coat with a wet brush. Then spray or pour a contrasting glaze over it. More stencils can be adhered and the process repeated. Remove superimposed layers of glaze covered paper before firing.

Brushing

Glazes of similar composition can be brushed over or next to each other to create charming, softly blended textures. Full, broad strokes are best, because the subtle fusion of the glazes during firing would obliterate any finicky details. To avoid excessive distortion of glazes which have a tendency to flow, keep applications medium thin and confine them to horizontal surfaces.

Trailing

Matt and gloss glazes which flow very little at maturity are preferred for trailing. Opaque gloss enamel glazes provide a rich contrast when trailed directly on dampened bisque. Too thick designs will distort excessively during firing. Wipe them off and start again or shave high spots. A similar glaze of contrasting color is often sprayed thinly over the decorated form to seal the surface. For a less diffused effect, the glaze could be applied first as a contrasting base coat. Trail design when base coat is nearly dry. Concentric circles or pinwheels can be trailed very simply while the form rotates slowly on a wheel.

Pouring and Dipping

Poured or dipped glaze applications are liked by studio potters because the appearance is less mechanical than sprayed glaze and no special equipment is required. Pouring is convenient for interiors.

For informal patterns, pour, drip or splash thin glazes over a dampened object. Tip or rotate the form to influence the direction of the flow. Deliberately overlap layers to cultivate varying color and tonal effects. Uninspired patterns can be washed off for another try.



STENCIL DECORATED stoneware vase by F. Carlton Ball. A paper stencil was affixed over the leather-hard buff clay, then the design was sprayed with blue slip and the stencil removed. Used a clear, high fire glaze spray coat, fired to Cone 6.



CLOISONNE AND SGRAFFITO TECHNIQUES are combined in this fanciful tray by Rut Bryk of Finland. First, a large plaster slab was scraped, incised and excised to produce distinctive motifs surrounded by deeply carved grooves. When a large slab of white clay was pressed over the plaster mold, the deeply carved grooves became cloisons (i.e., ridges), which enclosed each design area. After bisque firing, dark underglaze was sponged thinly over the interior of the tray, a different colored transparent glaze flooding each ridged enclosure. Some of the small partitions were filled with opaque pastel glazes, but the background was left unglazed. The piece was then fired.

The whole object or parts of it may be dipped in one or more thin glazes with striking results. Unfired bodies tend to resoften as they absorb moisture, therefore avoid excessive or prolonged wetting.

Traditional and Unusual Techniques

Glaze Inlay

Carved or impressed grooves or enclosures on the body may be filled with nonflowing gloss or matt glazes or self-glazing engobes. Use a slip trailer or brush to inlay thick glaze. Remove excess by scraping or sponging. When fired, the smooth inlay contrasts well with the dull body.

The bare areas left by sgraffito or rubber resist designs may be inlaid. Several colors will produce a polychrome effect. Occasionally a thin covering of transparent or semi-opaque glaze is applied over the entire design.

Cloisonne

Glaze pools can be separated by raised partitions on the body. The partitions must be fashioned while the body

is still plastic, either by pressing the body over a deeply incised mold, attaching clay coil ridges, or gouging out depressions in the leather-hard form.

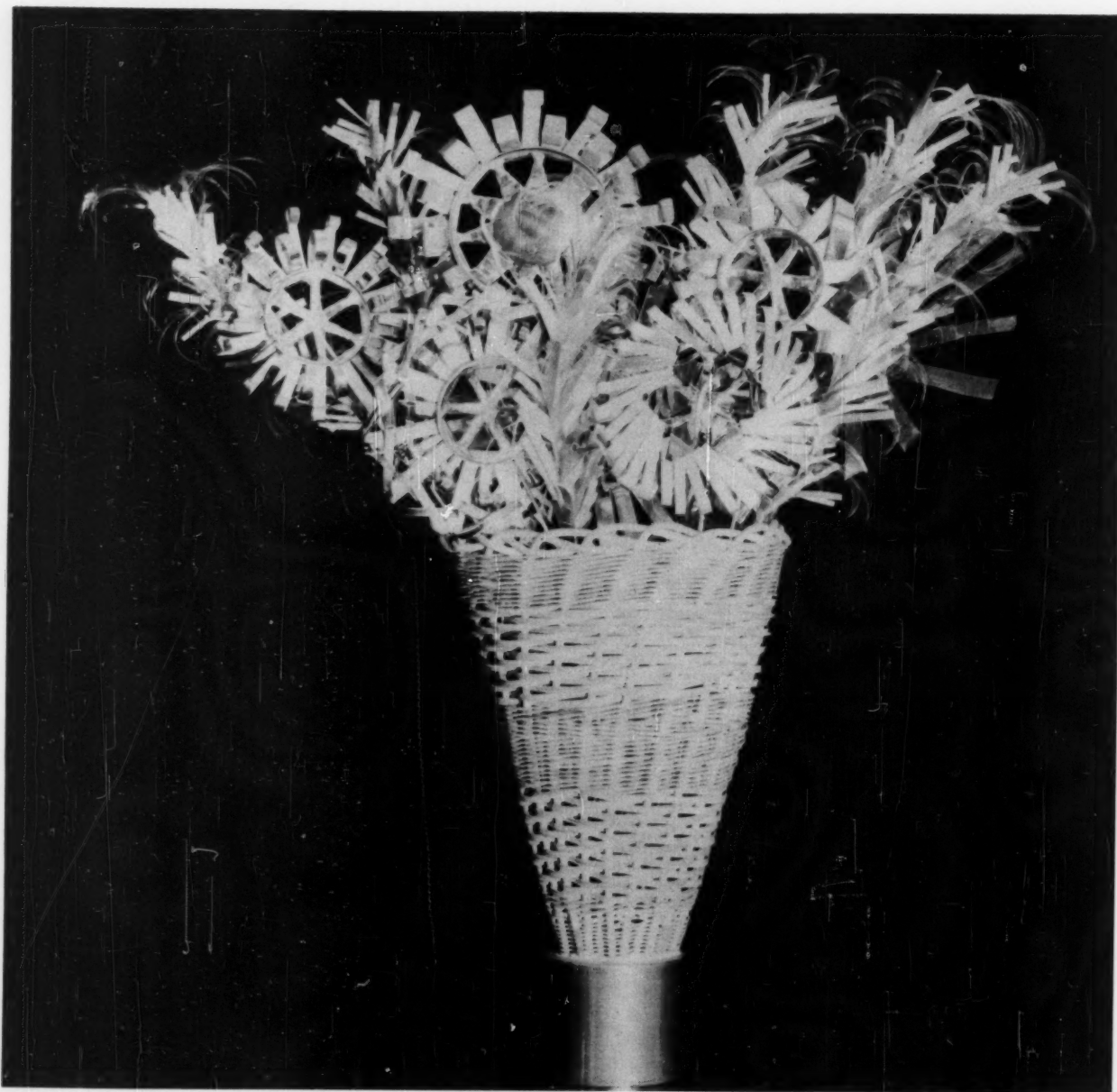
On level surfaces, glaze colors can be prevented from intermingling by carving narrow, uniform grooves around each design area. A different colored glaze is then trailed thinly over each "plateau." When glaze is dry, accidental droplets must be scraped from grooves.

Partitions can also be sketched on a flat surface with dark underglaze. Each glaze color is then applied thinly up to the lines. Extreme care is necessary at all times, or the colors will intermingle.

Majolica

Probably the best known kind of ceramic decoration, majolica was made famous by the Italians and Spaniards. Specifically, majolica is pottery in which the colored clay body is concealed with an opaque enamel glaze. Light

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Tin Can Bouquet

created by L. D. Monahan

TRY TIN CANCRAFT

the average family discards 1,400 cans annually . . .
they could be given new life by a craftsman

article by DOROTHY MASI

THE tin can, coming in a great variety of sizes, shapes and combinations of metals and colors, may be turned into a thing of beauty by the craftsman with eyes to see its unique possibilities. It can then be applied to many new uses: as decorative canisters, cookie jars and, with imaginative application, the home craftsman can transmute tall juice cans into Christmas angels or into serviceable watering cans. Other possibilities: ashtrays from baking powder cans, kiddie banks from cocoa or instant chocolate cans, and Christmas bells from frozen orange juice cans.

Although these purely functional re-uses of the tin can have merit, we have discovered that even richer and more aesthetic applications are possible in the field of pure decoration as an art form for its own sake. Here are some results of the experiments: a year-round bouquet composed of seven different tin can flower designs, arranged in a hand-woven reed vase with a metal base; a hanging lantern made of the interwoven strips of three tall juice cans with a tassel-like form at the base made from a candy can; an arrangement of six tulips made from six coffee cans potted with plaster of paris in a shallow bowl (on the edge of which sits a gay, little cannibal made of switchboard wire and wooly hair.) Several smaller designs were produced, one of them being a hot-roll basket made out of a ham tin, having its walls built-up by using two sweet potato tin cans. As in all of these projects, no solder is used and all cans are joined by interlocking strips. This little basket is not only decorative, but useful as well. It keeps rolls warm for some time because of the heat-retention quality of the metal.

Another of the smaller designs is a candle-holder which may either rest on a flat surface or hang on a wall. A foil pieplate is used to frame the metal strips, providing an interesting contrast of metals. This is the only one of these designs which requires a bit of solder to hold fast a small cup-like form for holding the candle upright.

The only tools required for the experimental designs described are metal snips, a wall can opener, and a beer or juice can opener to pierce can bottoms. We do not recommend tin can craft for very young children; it is essentially a field for hobbyists who exercise care in handling tools.

Students of design will find this material, and the methods outlined at the close of this article, invaluable in developing imagination and manipulative skills. The novice should acquaint himself with the material by producing single units of design as a kind of "drill". These little designs, incidentally, make lovely Christmas-tree ornaments.

Then with a little experience in handling the materials, he starts combining several unit designs, which will eventually suggest more complex projects. It is at this stage that the craftsman comes to a crossroads in his thinking: if he tries to produce things which are just imitations of other things made in other materials, the spark of creativeness vanishes. If, however, he maintains his interest in the tin can itself—what it can do while still pre-

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Author, Dorothy Masi developed this project during her art and handicraft classes at the New Jersey School for the Deaf, and recommends it to occupational therapists as an exciting field with practical applications.



Two ingenious and functional handicraft items made of tin cans. Above, a hot roll basket; below a hall lantern. Designed by L. D. Monahan.





Exotic Bead Necklaces

an unusual project, leading to barbaric splendor and fun

by SAM KRAMER

Barbaric and beautiful—that describes the unusual necklaces fashioned for this craftsman's delight. The making of bead strung jewelry is the oldest of all decorative techniques for personal adornment. Primitive savages did it, pre-Dynastic Egyptians did it, our own Indian tribesmen did it, and you can do it too.

Throughout history, strings of beads, sometimes designed with the crudest of natural materials and sometimes strung with fabulous gems, have never ceased to be popular. Necklaces, earrings, bracelets, pendants—you can create them all

with a handful of brilliant stones and a cord.

Beads are available, neatly drilled and ready for the craftsman's assembly, for a handful of pennies. Their popularity is universal, and vast territories have been purchased for a few strands of these colorful geegaws. Best of all, no tools are needed and anyone can become a jewelry designer if they can tie a knot!

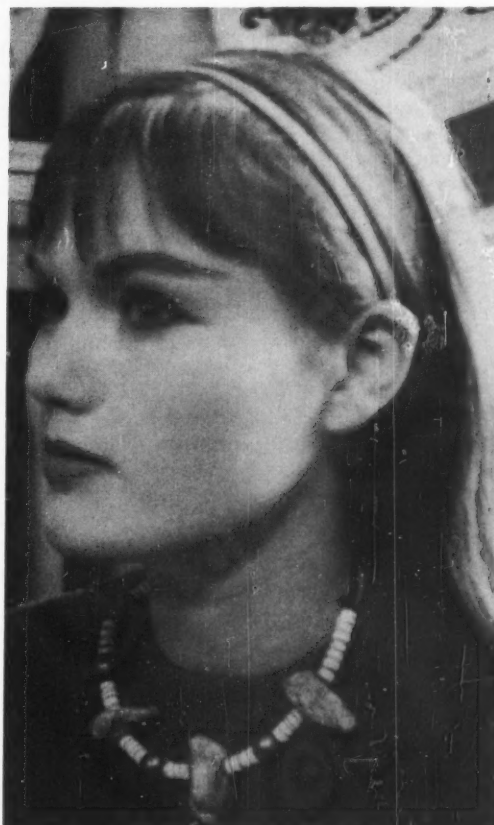
You can combine a veritably endless variety of materials in the pursuit of this relaxing, simple hobby. It's fun to create unique things for yourself and your friends. And a walk down Manhattan's fashionable Fifth Avenue will prove the popularity of beadwear today. The glamorous shops place price tags of ten, twenty, even a hundred dollars and more on the same jewelry you can design in a few minutes for an infinitesimal fraction of the purchase cost.

For the schoolroom, bead stringing is a fascinating art project, for the youngest tyro can achieve wonderful results as easily as the most professional jewelry designer. (Did you know that you can buy semi-precious stones for little more than the cost of five & dime store toys? This writer will gladly supply anyone who cares to write me with a catalog of findings and materials, at no charge. The address: 29 West 8th St., N. Y. C. 11.)

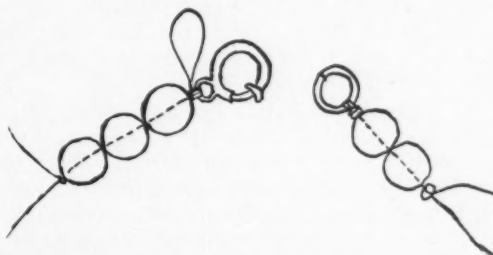
We recommend bead stringing to all occupational therapists, crafts counsellors and geriatrists. It's a fine, relaxing pursuit, capable of producing giftware that you can sell for excellent prices too.

Now, understand that bead stringing which consists of nothing more than adding identical bits, one after the other, is no craft. It is pure monotony. We're talking about the exercise of imagination and ingenuity—stringing unusual beads in unusual combinations, to fashion designs of beauty and surprise. As in any creative enterprise, taste is all-important. With physical labor and mechanical

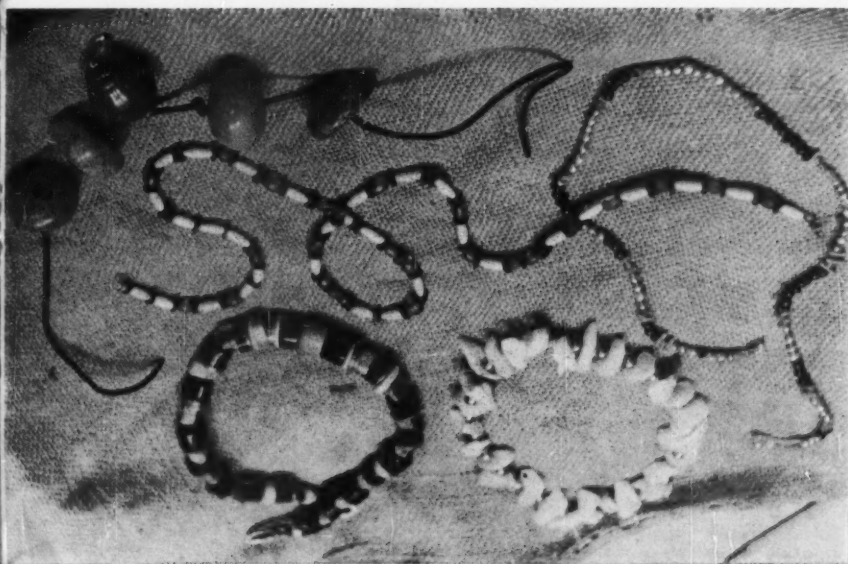
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Here's an attractively primitive necklace in Navajo Indian manner. Combines knobby turquoise nuggets with bone cylinders and silver beads.



Securing your strung beads: nylon line is knotted to clasp and drawn back thru a few beads, then knotted again. Avoid kinks by stringing loosely, for nylon does not stretch.



Unusual beads make fascinating necklaces. Top row: nacre nuggets and silver spheres; collar suggestive of coral snake is made of cylindrical beads of jet, horn, ivory, rosewood, walrus hide and silver. Lower row: purple-red garnets mingled with coral twigs and black pearls; center one is of natural bone, sherry-yellow amber beads and bronze-nacre; far right is crude chunks of amber on a leather thong.

your painting. Therefore, the wise artist prepares a number of canvases well in advance and stores them, properly wrapped to remain clean.

Canvas for painting costs about 70¢ and upwards per square yard. It is stretched around a frame and tacked taut. You may prefer to paint on Masonite, a hardboard. Either side of the board is acceptable. The smooth side is good for free-flowing application with your brushes; the canvaslike backside is just as satisfactory, although it does require a heavy ground coat.

Oil colors are mixed on a palette, usually made of wood. Any plank of wood is suitable after it has been sanded smooth and given a sealing coat of shellac. Or, use a sheet of window glass, placed atop your worktable, with a sheet of white paper beneath to offer contrast, so that you can readily see your pigments. The oil colors are then squeezed generously onto the palette, allowing a couple of inches between each puddle of paint. A palette knife is then used to lift up a quantity of the color and place it in front of the pure color. This is the working supply which can be mixed with other colors, diluted with turpentine or made more slow-drying by adding linseed oil.

As with watercolor, select good quality brushes of varying sizes, ranging from a fine style, through medium widths and including at least one brush of 1" or larger hair span. The brushes are held several inches back from the ferrule, not employed like a writing pen or pencil. Always work in a dust free area, with plenty of light. Do not crowd close to the canvas. Step back regularly as your work progresses so that you can inspect all portions of the painting as an integrated unit, rather than as spotty details.

The palette of colors is entirely up to the artist. A representative selection would range through the spectrum—violet, blue, green, yellow, orange, red, plus white, black and some earth colors (i.e.; reddish-browns, which are particularly useful for flesh and nature tones).

It is not the purpose of this article to delve into the finer details of oil painting; obviously, your personal selections can include many subtle variations of these basic colors, and part of the pleasure of oil painting lays in browsing through an art supplier's stock, reveling in the delicious array of hues which are available. Prices of oil paints (in tubes) can range anywhere from 25¢ to many dollars, depending on the quality, rarity of manufacture, country of origin and permanency.

Additional equipment for oil painting would include: An easel, of wood or aluminum. Heavy and strong wood easels are preferred for studio work, aluminum and lightweight for painting on location. Prices can vary from about five dollars up to fifty dollars or more, depending on the refinements included, size and workmanship.

Turpentine and rags for cleaning equipment, diluting colors. Flexible palette knife, linseed oil, razor blades (for scratching designs or textures).

Chalks and Pastels:

These are soft materials and must be sprayed with fixatif for permanency. Pastels are quality chalks to which binder has been added. In this form they are worthy of serious artistic application in their own right and can be

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apparatus virtually eliminated, a true, pure art experience can be savored by the practitioner. There's no brow-furrowing involved here—just carefree fun and the challenge of invention. Does a string of beads displease you? Zip out the cord and start again. No loss of materials. Be daring in this sport; ingenuity is simply the application of imagination and your adventurous spirit.

The ideal cord for bead stringing is nylon fishing line. It is strong, slippery and has just enough stiffness to make threading easy without even using a needle. You can buy it at any hardware or sporting goods store. The best clasp for your jewelry is the ordinary jewelry spring clasp (see sketch.) Start your first project by tying a firm knot into the little loop at the bottom of the clasp, allowing several inches of nylon cord to extend beyond. Now cut a generous length of line—about a yard is right—and start experimenting with the beads. The clasp will anchor the supply to the line. Work unhurriedly, avoiding too perfect a symmetry. If you're a little on the lazy side, you might fold a piece of stiff paper into a series of accordionlike pleats and then drop contrasting combinations of beads in each furrow to judge the effects, side by side.

Look around your house for old beads, broken strings of pearls and similar bricabrac that you originally thought you'd never bother repairing. Add these beads and stones to your supply and see how their differing textures, colors and shapes suggest motifs. You'll be astonished at how two or three tasteless necklaces, broken up and dumped together into a melange, can re-emerge with new life and sparkle!

The length of the necklace depends on your own mood and needs. A fourteen inch strand makes a choker, a bit longer and it will snuggle around the top of a sweater or hang neatly below the collar of a blouse. Eighteen inches is an average necklace, but you can make your strands fifty inches if you like, doubling or even tripling them into provocative styles.

Once you have decided the necklace is of the desired length, tie your nylon cord onto the ring which will open and engage the clasp. Now (at both ends) work the nylon back through two or three beads and knot it tightly, snipping off any excess. This is the professional way of stringing. Add a tiny drop of jeweler's (or common household) cement to this final knot and let it dry. The necklace is complete!

If you decide to work with large, bulky beads that would prove too heavy for fishing line, you can string them on a leather thong. Children can try their first attempts with shoelaces, which will not defy their efforts to string the small holes, nor injure their fingers if pulled too tightly. If you want to have knobby beads well separated from each other, just tie knots in the thong as you progress.



Elegant earrings to match your bead necklace? Simply thread a few beads on a small length of wire, bend tiny loops at either end and attach to a decorative chain which is secured to an earring top.

You can also eliminate the need for a clasp when using leather thongs; just knot the last bead in place and tie the two ends of the thong when you don the necklace. A small bow can be easily opened for removal of the necklace, or if the strand is wide enough, a doubled knot will secure it permanently and the necklace lifted over your head for removal.

Don't stop at making the necklace. Complement it with a bracelet and earrings, constructed in the same manner. Matching earrings usually feature a dominant bead or grouping which appears on the necklace. This is dangled from a small length of silver or gold chain. (See diagram.) This is hung from a pair of standard earring attachments and a pair of pliers is required to crimp the bit of wire used for fastening. It's the only time you'll need anything more complicated than your bare hands. ▲

ART TECHNIQUES:

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among the more durable drawing materials. Delicacy of hue and subtle blendings (made with the fingertip or a paper and cotton stump) are characteristic advantages of pastel for sketching studies and portraiture. Special papers with a velvet finish are manufactured for pastel work, but any rough surfaced stock is acceptable.

Low cost chalks are universal favorites in elementary level schools. They are manufactured in fluorescent colors that glow provocatively under light (daylight or, in special brands, under black light, for more spectacular applications). But the garden variety—several sticks for a dime—will keep youngsters happy for hours on end. You can create your own chalkboard out of heavy cardboard with an overcoating of flat black paint. A damp rag will wipe the surface relatively clean. Chalks may also be rubbed through cutout stencils, providing a decorative material which may be transferred onto paper and wood.

Want to make your own chalk? Take powdered tempera and mix it with a little water and plaster of paris or molding plaster. Then press a stick or pencil into a block of modeling clay, creating molds into which the pasty liquid can be poured until it hardens.

Charcoal:

Charcoal comes in the form of crude sticks, chunks and as the filling in pencils. It is excellent for rapid sketching on rough papers, as guidelines for oil painting and can be rubbed across a sheet of tracing paper to transfer art work onto other surfaces. Just retrace the lines onto the object, using a stylus or hard pencil. Thick sticks of charcoal are widely used in art classes for sketching, using large sheets of dull paper. A piece of chamois skin is a handy accessory with which to blend, modify and erase charcoal lines. Kneaded erasers are also used, primarily to pick out highlights. Charcoal can be permanentized with the same fixatif used for chalk and pastels. It is blown onto the work through an inexpensive atomizer—either by hand pressure through a bulb, or by mouth through a pipette. You can make your own fixatif by mixing white shellac and alcohol. When blowing on the fixatif, work in a well-aired room and keep the sprayer about a foot or so away from the working surface. Avoid heavy concentrations of fixatif; it is preferable to blow it on lightly and, if required, repeat the spraying a few times. The charcoal will darken slightly, then dry durably in a few minutes. ▲

CERAMIC DECORATING:

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colored slips were originally used to conceal the clay body, but when the Europeans attempted to imitate the decorated white china imported from the Orient, opaque white glossy glaze was soon introduced instead.

Colored glazes of the same glossy type are usually painted over a base coat of unfired opaque white gloss glaze. The decoration is fired at the same time to become a permanent part of the glaze.

A large palette of painting colors can be prepared by mixing a small amount of the basic white or pastel glaze with equal portions of liquid, dry, or semi-moist underglazes. A muffin tin makes a good container.

Rubber Resist

Liquid rubber latex can be brushed onto bisque, glazed or dry clay surfaces to create a painted stencil or "frisket." Like wax, latex is a resist, but it can be pulled off as soon as the glaze or other decorating material has been applied. This is a "fun" process with many artistic possibilities.

Latex is especially good for bold designs. The quick-drying application should look slightly opaque when thick enough. Glazes can be applied thick or thin over it. Pull the stretchy latex from the pot as soon as the glaze is set but not dry. The frisket can be removed with one pull if the designs are connected. Several glazes and friskets can be applied over each other and pulled off at the same time.

Do not use good brushes, because latex is often difficult to remove from the bristles. Moisten the bristles with soap before dipping in latex. Wipe all latex from the brush immediately after use, and wash it in a one to three mixture of ammonia and warm water.

Wax Resist

Wax emulsion can be brushed directly on bisque or on a base coat of unfired glaze of the viscous type. The wax design will resist thin coats of contrasting glaze applied over it.

Wax brushwork and thin applications of variously colored glazes can be alternated until the entire surface is slick with wax. Lines cut through wax can be inlaid with

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PENCILS AND THE ARTIST:

continued from page 13

a textured effect, cover the powder puff with a paper napkin or piece of rough fabric and apply.

Pencil Prints

Here's a new adaptation of pencils for making linoleum block prints. The procedure:

1. Cut the design on a linoleum block.
2. Lay a sheet of lightweight paper over a sheet of sandpaper. Then, holding the paper firmly, rub colored pencil across its surface. The sandpaper imparts texture; you can substitute other materials for the same purpose. Some other textural possibilities: bark, coins, Masonite backing.
3. Place the marked paper over the tooled surface of the linoleum block and wrap it around the block, fastening it on the back with masking tape or tacks.
4. Now, take a darker colored pencil, hold it flatside and rub it clear across the paper with sweeping strokes. The design carved in the linoleum block will be picked up to stand out against the lighter background hue. ▲

CERAMIC DECORATING:

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contrasting glaze. Layers of stiff glaze can be built up between wax lines on the bare body. This creates a beaded effect when fired.

Sgraffito

Sgraffito is a simple method of decorating that defies rapid mass production because the designs must be scratched through an unfired base coat. In order to preserve details in glaze sgraffito, select a nonflowing glaze. Opaque colors are usual, contrasting strongly with the fired body hue. Gum solution may be mixed into the glaze to add strength during handling and decorating. Cover the dry greenware or bisque as usual with several smooth coats of glaze. Special rich "fatty" effects need a thicker glaze coat than routine applications require.

Proceed when the glaze coat is firm enough to touch, but not dry. Scratch, scrape or cut broad lines or areas through the glaze with a pointed stick, knife, sgraffito or small loop tool. The exposed parts of the clay or bisque body will be the design. Glaze is apt to heal over finicky details. If the glaze starts to chip as you sgraffito, it may be too dry. Atomize a small amount of water over the area and resume scratching after a moment. Remove excess glaze from sgraffito areas with a damp brush.

Spraying

Leather-hard or dry pieces may be sprayed with thin slip, using a glaze gun. Graded or intermingled oversprays which combine several colors are attractive.

All-over coverage requires several coats, especially when light colors are sprayed over a dark body. First, spray or brush very thin slip over ornamental details, the inner curves of handles, and other recessed areas. Direct the spray slightly downward to form a smooth, glistening coat temporarily. Rotate the pot slowly during spraying to assure even coverage. Dripping and puddling occur when application is too heavy, or gun is held too close. Liberal drying time between coats prevents the unfired body from becoming saturated and weak. When fingermarks will not mar the surface, spray the next veneer of slip.

Stenciling

Ancient folk pressed large leaves against their moist pottery before dipping the pots into contrasting slip. When they peeled the leaves, clean cut stencil images surrounded by a thick layer of color were revealed. Incised details were sometimes added.

For fuzzy or graded edges, stiff shapes may be held an inch or two from the pot while spattering or spraying. For precise designs, small positive and negative shapes cut from newspaper may be adhered to leather-hard forms with gum solution. Thick or thin slips are usually sprayed, spattered, dry-brushed, stippled, or sponged around the shapes. More stencils and colors may be used as each application dries. All stencils must be removed with a pin before the final coat hardens, sealing them in. ▲



CREPE PAPER MARIONETTES:

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with the label free-hand decorated on contrasting paper and glued on top. Fill the interior of the tube with bits or red crepe, twisted to resemble worm bait.

The fishing pole is an 8" piece of #15 wire which is covered with sandy colored crepe paper. Dangle a foot or so of spool wire from one end and attach a red "worm" to the line.

Making the Marionette Stage

If you have an empty fruit crate available, that will do nicely, once it is covered with cardboard or heavy construction paper. The detailed scenic effect is then hand painted inside the box after the top has been removed. A cardboard carton also makes a fine stage and this is usually obtained as a discarded appliance carton. The sky is blue tempera, used full strength at top and gradually lightened with water and a little white as it drops toward the horizon line. Cotton or crepe paper clouds are glued on next. Mountains are dark crepe paper. The tree shape is corrugated cardboard covered with colored crepe papers. The grass is green crepe or shredded green cellophane. You may create other props to suit your purpose and the story you will enact as you move the marionettes.

Constructing the marionettes is only half the story. The presentation of the play is equally important. For this you can enroll the services of students as puppeteers, and others can write the scenario. A musical background is provided by records and sound effects should not be overlooked, using all sorts of improvised instruments to add realism to the story telling. ▲

TRY TIN CANCRAFT:

continued from page 37

serving its own identity, his creativeness has endless possibilities.

Here are a few general instructions for preparing cans preliminary to designing:

1. Using wall can opener, remove top of can completely (but do not throw away); then, remove rim from top of can (but do not throw this away either!)
2. Using juice can opener, make triangular punctures uniformly around bottom of can.
3. Using metal snips, cut wall of can into strips. The width and direction of strips may vary with each design attempted.
4. Using fingers, pliers, or pencils, manipulate the cut strips as desired to create designs.

What to do with all the tops and rims you have been saving? Why, design more ornaments, of course! ▲

FLOUR SCULPTURE:

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If you wish to build the forms higher, it will be necessary to construct an armature of pipe cleaners, twisted into the rough shape of the figure. Then, small bits of the flour clay are pressed around the skeleton form and gradually built up.

Once the sculpture is completed, it should be placed on a warm radiator or in an open oven set at lowest heat, and left to dry out. If it becomes too brittle and crumbles, create a "slip" of more flour-salt-and-water and pat this over the shape. Then reduce your heat for the next drying attempt. In warm weather, room temperature will firm the shape in a matter of an hour or two. ▲

project by Peter Hunt



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